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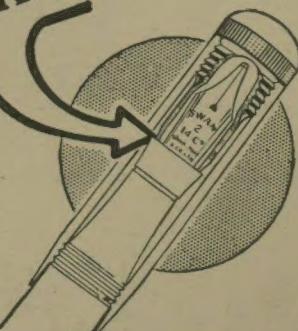
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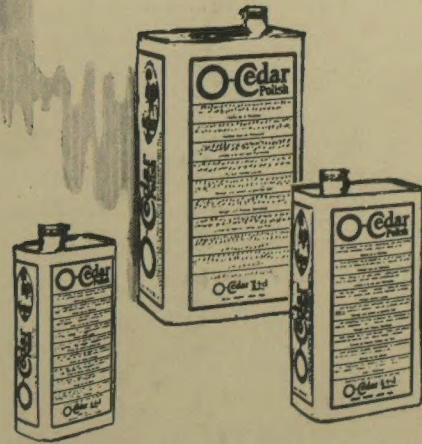


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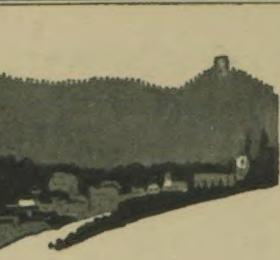
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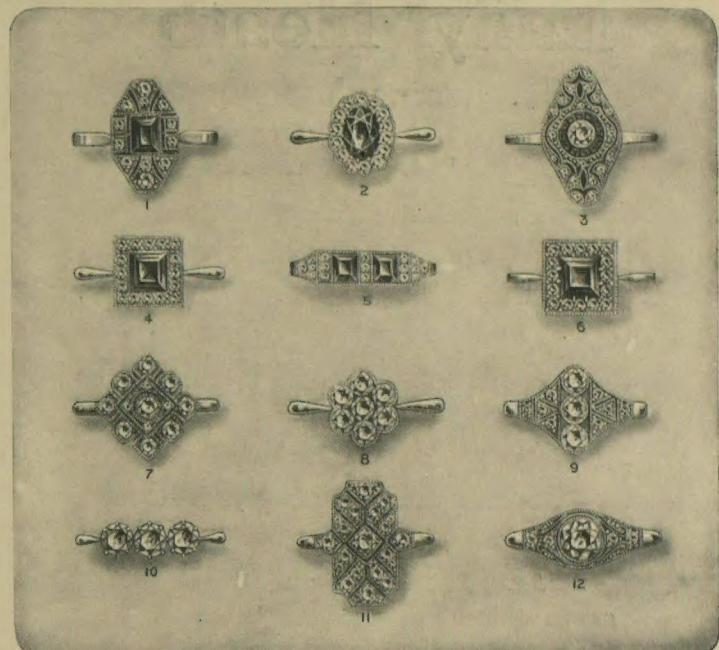
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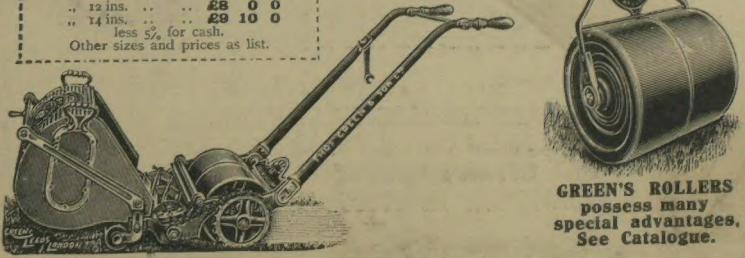
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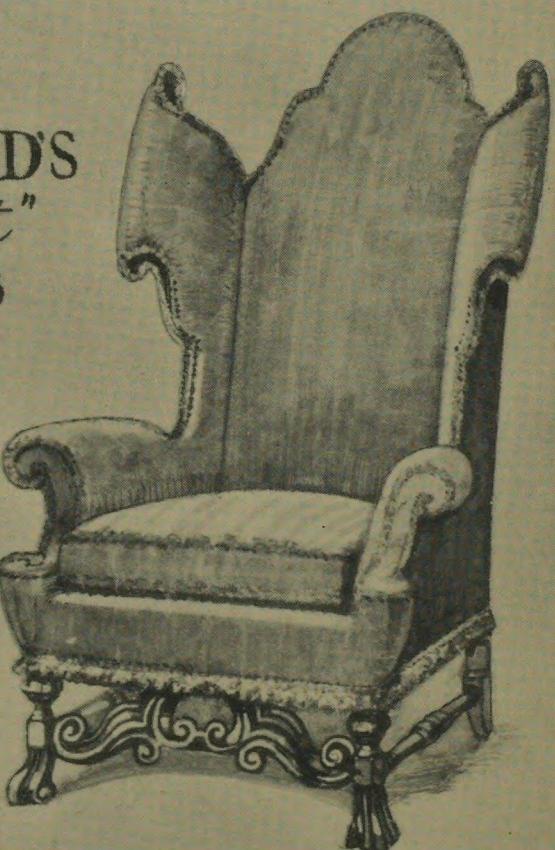
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, MAY 12, 1928.

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THE EX-CROWN PRINCE OF RUMANIA REQUESTED TO LEAVE ENGLAND: PRINCE CAROL (RIGHT) WITH HIS HOST, M. JONESCU, AND A PET PARROT, AT SOUTH GODSTONE, SURREY.

It was reported on May 8 that Prince Carol of Rumania had been requested by the Home Office to leave England, and had been given "reasonable time" to make his arrangements. It was stated that on May 5 the Foreign Office had prevented the departure from Croydon Aerodrome of two aircraft chartered for a flight to Rumania, in view of the discovery that they were intended to carry political propagandist literature, apparently in support of the Prince's revived claim to the

Rumanian throne, his rights to which he has more than once renounced. A statement of the British Government's attitude in the matter was made in the House of Commons on May 8 by Sir William Joynson-Hicks, the Home Secretary. Prince Carol arrived in England on April 28, and stayed at Oakhurst Court, South Godstone, Surrey, as the guest of M. and Mme. Jonescu. M. Jonescu is a relative of the late M. Take Jonescu, formerly Premier of Rumania, who died in 1922.



By G. K. CHESTERTON.

THE work of Mary Webb had an aspect distinct from all the debate about it merely as a case of something first neglected because it was not advertised and then advertised because it was neglected. I am not claiming to be one of the discoverers; nor am I even one of those who hastened to discover the thing after it had been discovered. I only read one of the writer's books, "Precious Bane," and that struck me as strangely and very individually beautiful; but I thought it unique in every sense of the word, and never even knew if the writer's name were known, or if she had written anything else. But the book left a very strong impression on my mind, and especially in one respect. It is very vivid, and at the same time very indescribable. Perhaps the hint is in the word "precious" in "Precious Bane." Not that Mrs. Webb was in the least precious, in the priggish sense. I mean in the sense of things of price: a richness in things commonly connected with barenness and poverty. Something of what is spoken of as the gorgeous East rested, like the transparent colours of a rainbow, upon a landscape very typical of the West. Perhaps we sometimes forget, when we talk of Orient pearls and gold, that the sunset can be rich as well as the sunrise.

The romance described rustics in an age when they were even ruder than they were in the tales of Hardy or the poems of Housman. Nor was there the smallest attempt to idealise the life in the sense of suiting it to the rather low ideal of modern sentiment and comfort. The country was not turned into an Arcadia even of the really natural grace of Virgil or Theocritus; still less are the peasants turned into stage peasants or the shepherdess to a china shepherdess. The thing I mean by riches is something more subtle even than happiness. These peasants live a hard life; they probably, on occasion, live a hungry life; they are quite capable in some circumstances of living a gross or ferocious life. But they do, in a very deep sense, live a full life. And that is where the very atmosphere of the book differs from that of Hardy or of many striking and valuable books upon the same theme; books that have, indeed, found grandeur, and even beauty, in such a primitive existence, but have found only the beauty of bare rocks or the grandeur of the desert. The atmosphere of such books is that of stoicism, if not of pessimism. The atmosphere of this book is that of mysticism; and we feel that the rustics themselves are not only the mysteries, but also the mystics. It is inadequate to say, by one of those critical phrases which become only too quickly cant phrases, that the story is full of colour. The stories of Thomas Hardy, for instance, are undoubtedly full of colour. Men have used the metaphors of cloud and darkness in talking, whether justly or unjustly, of his metaphysical and moral ideas. But, whatever may be true of his ideas, this is certainly not true of his imagery. The pictures that remain in my own memory, and I imagine in most other memories, of a first reading of the Wessex Tales, are rather specially picked out in strong sunlight. Nothing could be clearer than the outlines or brighter than the hues of some of those bright and cruel comedies of love and hate, along the white roads or on the great green hills. If his characters were indeed only puppets of destiny, they were often very gaily dressed puppets. There is no lack of light, if it be sometimes as deadly as lightning; and, though he insisted too much that there is no rose without a thorn, he never failed to give very rich tints to the roses.

But there is in Hardy's work, as in all work really belonging to a pagan world, this character: that

all the light is shining on things and not through them. It is all the difference between the gaiety of an old pagan painting or mosaic and the burning clarity of a medieval window. And we do sometimes feel, in mere poverty, as in medieval austerity, that things may be bright by being transparent and trans-

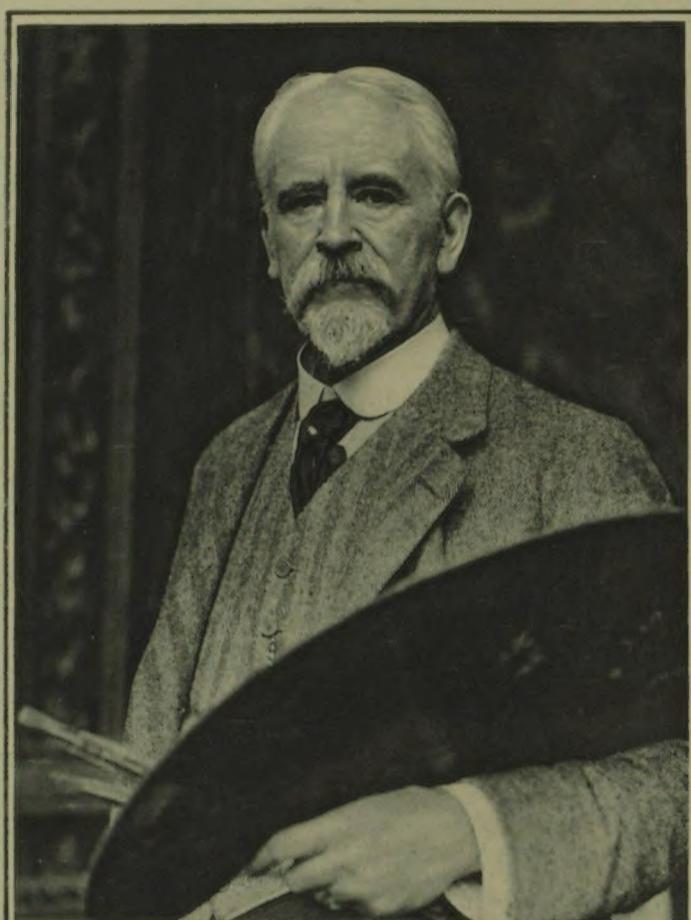
within the tree, making it truly a tree of life; or a special providence even in a falling thunderbolt. And if he thought that truth lay at the bottom of the well, I think it was commonly in the form of a corpse. At any rate, it was not in the form of a goddess or a nymph of the spring. He did not

specially feel that a positive life, still less that a joyful life, was irradiating outwards through these things. He did not think that they meant something; he only thought that he meant something in saying that they meant nothing. The whole irony of his meaning is in that unmeaning world.

Now, Mary Webb and her peasants live in a very meaning world. Life, quite apart from the proportions of its sadness or gladness, is stuffed with significance. There is the silent pressure of a second sense in things; and a sort of halo round every object, whether of horror or tenderness. Thunder-storms are more than thunder-storms, and trees are more than trees, and the well is deeper than any man has known. This is expressed, merely externally, in a tangle of associations and traditions about all sorts of things; so that candles or cabbages or common objects of the kitchen may have dark properties or potentialities. But it is the expression of a sense of fullness, as in the rain-cloud or even the thunder-cloud; and a richness not only in the soil, but in the dark subsoil of existence. And I think this atmosphere is true, touching simple people, and all those that are near to the earth. Stupid people, hopelessly, hideously stupid people, generally call it superstition.

I mean that the more grimly realistic school is not wrong in being realistic, certainly not wrong in being tragic, but it is wrong, touching humanity of this type, in not being mystic. Common country folk like Tess or Jude the Obscure might well have been hurt as much as they were hurt, and cried out when they were hurt in a human fashion, and died when they were hurt too much, in the manner of all tragedy. But they would not have seen themselves in such hard and naked outline as the pessimistic novelist sees them. The whole thing would have been at once enriched and confused by the mystical traditions of mankind; by the remains of religion, by the hints of superstition, by the mystery of death which cuts both ways, like the two-edged sword of the angel. They would have felt desperate, but they would not have felt insignificant; they would have felt significant. That is the quality that clings to my memory out of that remarkable story, which I read so long ago—the story called "Precious Bane." And it is connected with another quality in it, a quality very rare in recent literature; something which I can only call the note of nobility. Here again there is something even in the title that suggests the truth. A precious thing does

not merely mean a sumptuous thing, in the sense of something connected with gross luxury and wealth. A precious thing means something that is bought with a price; and in this case there is present the whole of that idea of the ancient price of sacrifice. That a bane can be precious is not a fashionable doctrine just now. Nor do I propose to debate its moral implications in this passing literary note. But it is certain that, wherever that conception is present in literature, there is made possible a poetic height and the breathing of a spiritual air that are never known where it is neglected; that even in the world of what is purely artistic, that degree of dignity is only attainable through something moral; and that, if there be indeed any art critics who care only for art, they would do well to keep martyrdom in the world, if only by making other people the martyrs.



PRESIDENT OF THE ROYAL ACADEMY, NOW HOLDING ITS ANNUAL EXHIBITION: SIR FRANK DICKSEE, K.C.V.O., P.R.A.

Sir Frank Dicksee, who has been President of the Royal Academy since 1924, was born in London in 1853, and first exhibited in 1876. He is famous as a portrait-painter, and for romantic pictures chosen from literature and legend, such as "Evangeline," "Romeo and Juliet," "The Passing of Arthur," "The Redemption of Tannhäuser," "Yseult," "La Belle Dame Sans Merci," and "Daughters of Eve." In this year's Royal Academy he is represented by three particularly fine examples of his work in portraiture. One is a painting of Mrs. Frank S. Pershouse, reproduced on page 853 of this number. The other two are portraits of Mr. William Harrison, LL.B., Chairman of Inveresk and Associated Companies, and of Mrs. William Harrison, his wife, presented to them by Mr. Harrison's fellow-Directors. As noted in our issue of April 14, where we reproduced them, the presentation was made at a dinner at the Savoy, which Sir Frank Dicksee attended. On May 5 he presided at the Academy Banquet.

parent by being thin. If Hardy made a tragedy out of a tree and a well and a thunderstorm, he wanted to turn the strong sunlight on to the scene almost

NOTICE TO AMERICAN FIRMS.

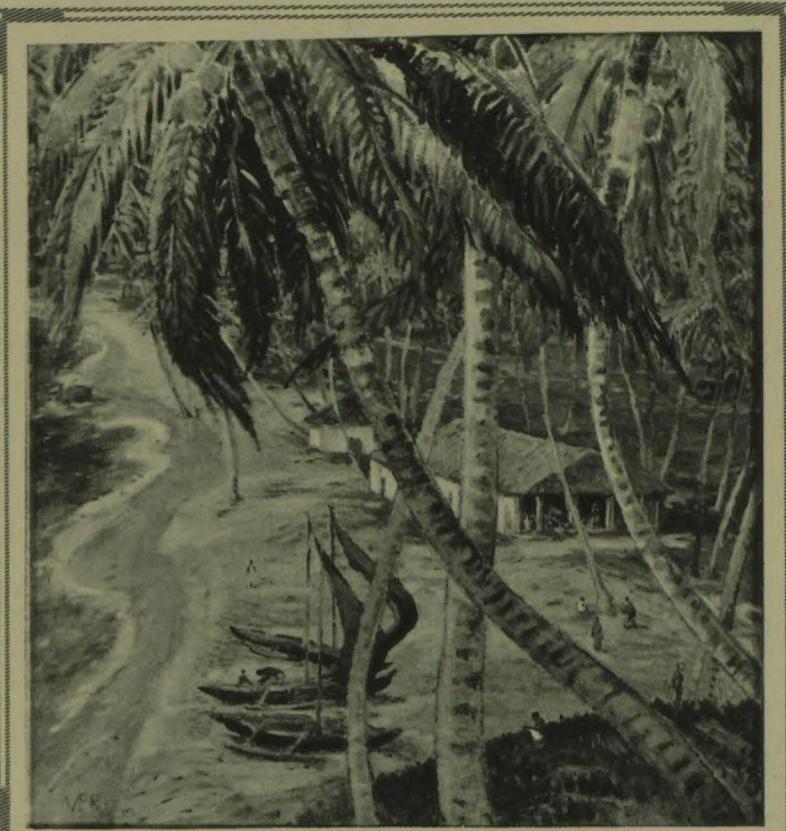
IT has been brought to our notice that a certain individual has been seeking to obtain money from several Firms in the United States of America on the ground that he represents "THE ILLUSTRATED LONDON NEWS," and that he has been authorised by that paper to insert portraits and articles dealing with these American Firms, with a view to a certain number of copies containing such portraits and articles being purchased for cash in advance. We may state that any such arrangement is entirely contrary to the policy of a paper of the high standing of "THE ILLUSTRATED LONDON NEWS." All persons claiming to represent "THE ILLUSTRATED LONDON NEWS" for this purpose should be discredited. Herewith we give warning that no one should be accepted as acting for "THE ILLUSTRATED LONDON NEWS" who does not possess the fullest credentials signed by the Managing Director or the Editor-in-Chief. For the purposes of reference, we may state that the names of the Managing Director and Editor-in-Chief are, respectively—G. J. MADDICK and BRUCE S. INGRAM.

like a theatrical limelight. He wanted the daylight to explore the well; we might almost say that he wanted the daylight to shine on and show up the darkness. But he did not mean, at any rate not as the mystics can mean, that there was a mystery

is purely artistic, that degree of dignity is only attainable through something moral; and that, if there be indeed any art critics who care only for art, they would do well to keep martyrdom in the world, if only by making other people the martyrs.

**'PRINCESS PAT' AS PAINTER OF UNDER-SEA LIFE
AND CINGALESE SCENES:
PICTURES FROM HER FIRST EXHIBITION.**

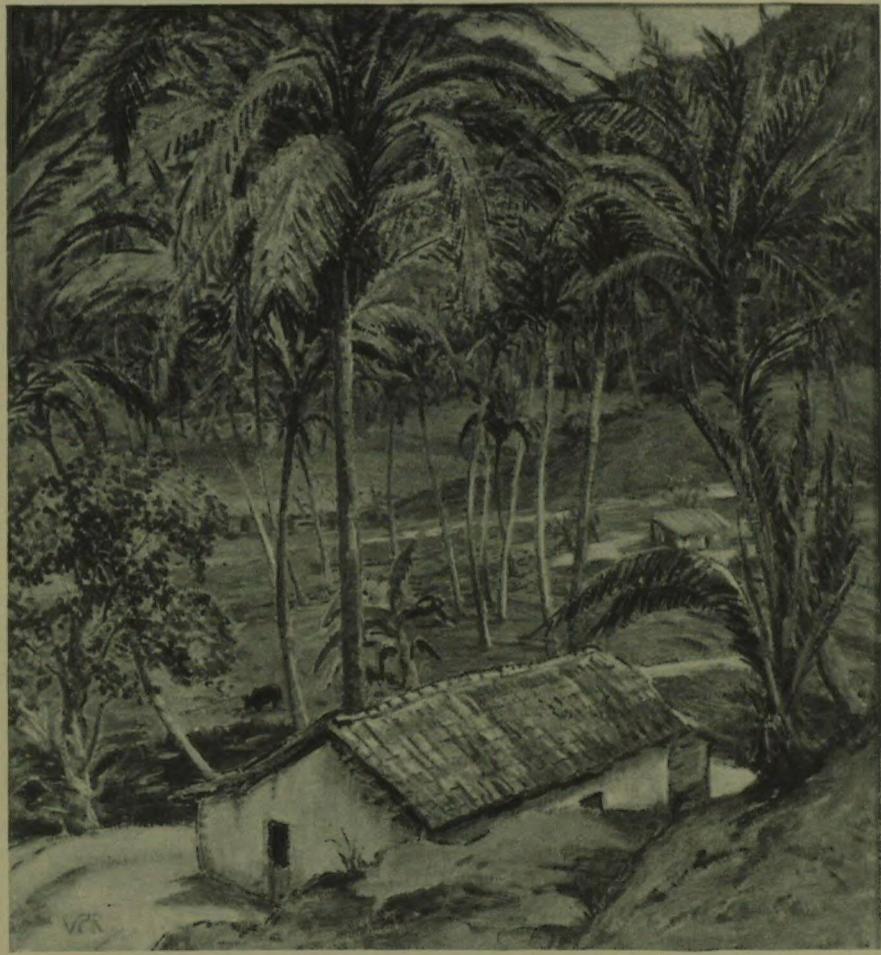
REPRODUCTIONS BY COURTESY OF THE GOUPIL GALLERY, REGENT STREET, AT WHICH THE EXHIBITION IS BEING HELD.



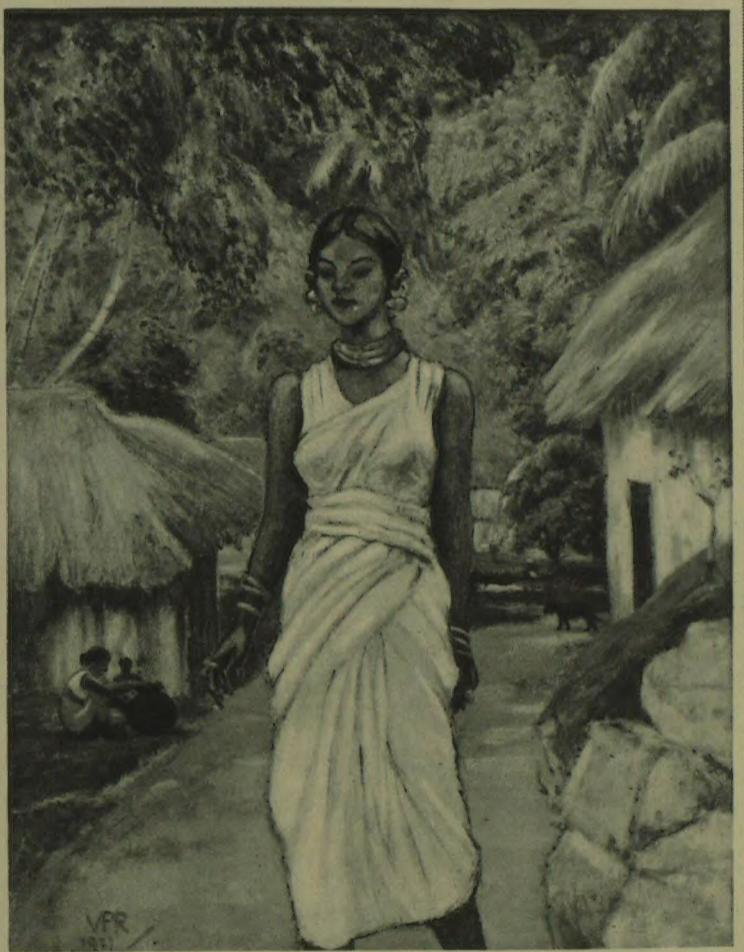
BY LADY PATRICIA RAMSAY: "AT MOUNT LAVINIA, CEYLON"—A PICTURE AT THE FIRST PUBLIC EXHIBITION OF "PRINCESS PAT'S" PAINTINGS AND DRAWINGS.



A RESULT OF SKETCHES MADE WHILE IN A ROWING-BOAT AT THE BERMUDAS:
"ANGEL FISH"; BY LADY PATRICIA RAMSAY.



"KANDYAN LANDSCAPE, CEYLON": AN ENLARGEMENT OF AN EXPERIENCE SET DOWN IN PAINT.



"A VILLAGE SCENE, CEYLON": AN EXAMPLE OF THE PAINTINGS LADY PATRICIA RAMSAY IS EXHIBITING AT HER FIRST PUBLIC SHOW, AT THE GOUPIL GALLERY.

The Lady Patricia Ramsay, who, it need hardly be pointed out, is the charming "Princess Pat," daughter of the Duke of Connaught, has an exhibition of her paintings and drawings at the Goupil Gallery. The collection will arouse much interest, not only because of the personality of the artist, but for their own merits. As Mr. R. H. Wilenski has it in that excellent art magazine, "Apollo," this month: "Lady Patricia has lived in the Bermudas and in Ceylon. She has observed with avidity the wealth of new forms and colours encountered in those regions, and she has had the courage to set down the enlargements of her experience in paint. In Bermuda she sat in a rowing-boat and observed the fantastic fish and flora beneath the surface of the coral sea; and on the mainland she observed the yellow, orange, and brown symphonies of luxuriant crotons. In Ceylon she reacted to a mountainous country so rich in fantastic trees and blossoms that the line of

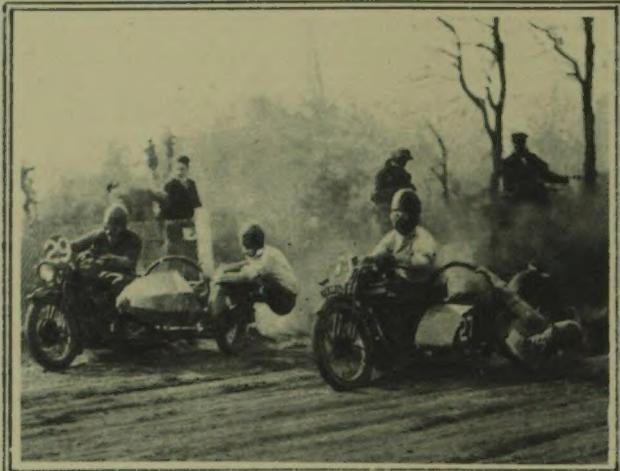
vision rarely includes any considerable stretch of sky.... The usual professional or amateur globe-trotting artist is content to record 'picturesque corners' and local episodes. Lady Patricia's pictures bear no relation to sketches of this kind. They are elaborate pictorial arrangements by an artist, long resident in the regions, and stimulated by forms and colours to seek to capture and record their appeal to her; they are not travel jottings, but pictures evolved from perception and memory; and they are attacks in many cases on problems presenting pictorial difficulties which most professional artists would hesitate to undertake.... The art of Lady Patricia Ramsay, judged by her best works, is... characteristic of the times. We see produced around us thousands of pictures which result from an empty mind, a mechanical eye, and a hand trained to copy the momentary lights and shades on individual objects and make them thereby 'stand out' from the canvas or the paper. But the art which the future will consider most characteristic of our day is art where the artist's hand is nothing but the servant of his individual mind. Lady Patricia Ramsay is a modern artist because her hand is thus inspired, and she must be accounted an artist of distinction because her works reveal a courageous, original, and observant mind."

FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.



A GERMAN "STUNT" AIRMAN INVITED TO ENGLAND TO DEMONSTRATE "FORWARD LOOPING": HERR FIESELER.

Herr Gerhard Fieseler, described as the leading "stunt" airman of Germany, is coming to England after Whit-sundate, it is reported, to demonstrate to the Royal Air Force a new manoeuvre for aerial fighting, called "forward looping." Before coming here he has arranged to visit France. He holds the record for flying upside down.



A NEW SPORT FROM AUSTRALIA: DIRT-TRACK MOTOR-CYCLE RACING AT GREENFORD—TAKING A CORNER.

Australian motor-cycle racers recently arrived in London, and on May 3 took part in races on dirt tracks at Stamford Bridge, Greenford, and Loughton. Our photograph shows Mr. A. Angell passing Mr. E. Thomas in a handicap for motor-cycles with sidecars at Greenford. The passenger leans out to preserve the balance when turning. All wear "crash" helmets and iron leg-guards. The races provide a thrilling spectacle.



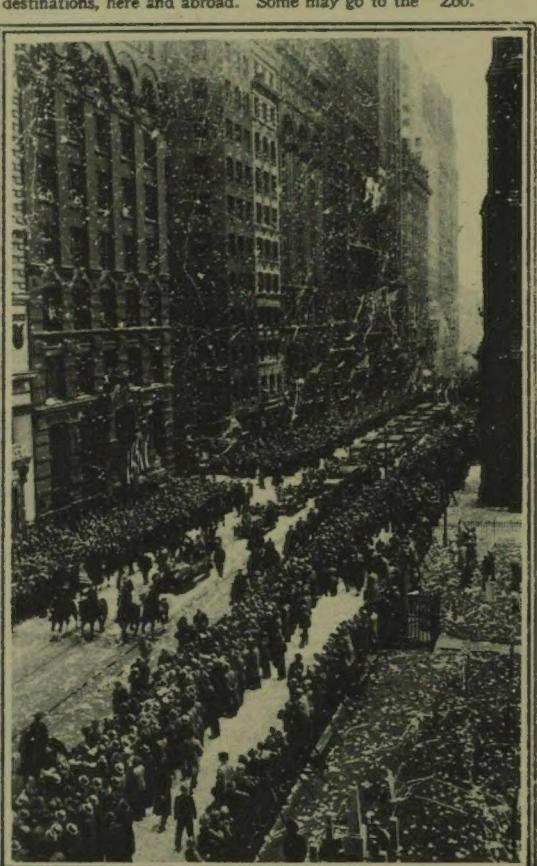
A BABY ORANG-UTAN BEING TAUGHT TO FIND ITS FEET AFTER A VOYAGE: ONE OF A GREAT CARGO OF WILD CREATURES FROM SUMATRA.

This little orang-utan arrived in London the other day in the "Batavier IV," which brought a cargo of wild animals, birds, and reptiles, consigned to Mr. G. B. Chapman, of Tottenham Court Road, and bound for various destinations, here and abroad. Some may go to the "Zoo."



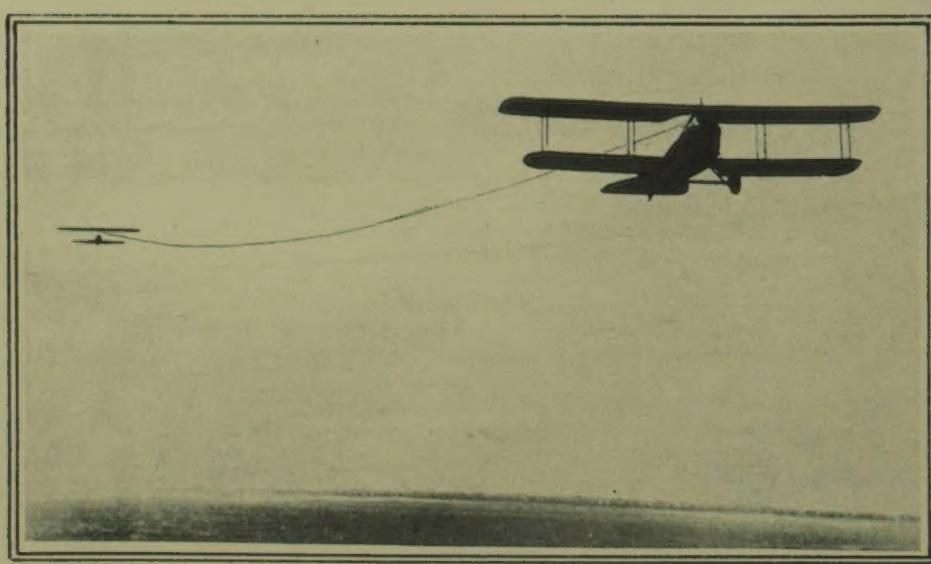
EARTHQUAKE HAVOC ILLUSTRATED FROM A NEW POINT OF VIEW: A REMARKABLE AIR PHOTOGRAPH OF CORINTH AFTER THE DISASTER.

In our last issue we gave a number of photographs, taken on the ground, showing the havoc caused at Corinth by the recent earthquakes in Greece. The above illustration affords an unusual view of the city, taken from the air, after the disaster which wrecked the homes of about 10,000 people. In the photograph the letter A indicates the main square, with a number of tents that were erected as temporary shelters. The letter B marks the position of the Municipal buildings, partly in ruins. The rectangular plan of the streets is also noteworthy.



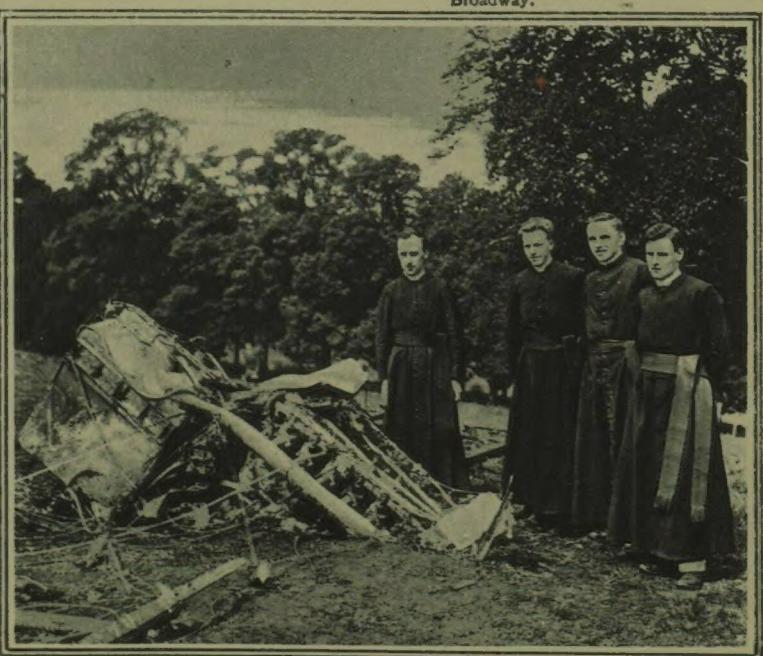
NEW YORK'S GREAT WELCOME TO ATLANTIC FLIERS:

THE "BREMEN'S" CREW "STORMED" BY CONFETTI. The heroes of the first east-to-west Atlantic flight—Capt. Kohl, Major Fitzmaurice, and Baron von Hünefeld—received a tumultuous welcome in New York. The photograph shows a "storm" of confetti and paper streamers poured on their car in Lower Broadway.



A "FLYING TRAIN" IN THE AIR: A GERMAN PROJECT OF A TRANSATLANTIC AIR SERVICE WITH AEROPLANES TOWING GLIDERS.

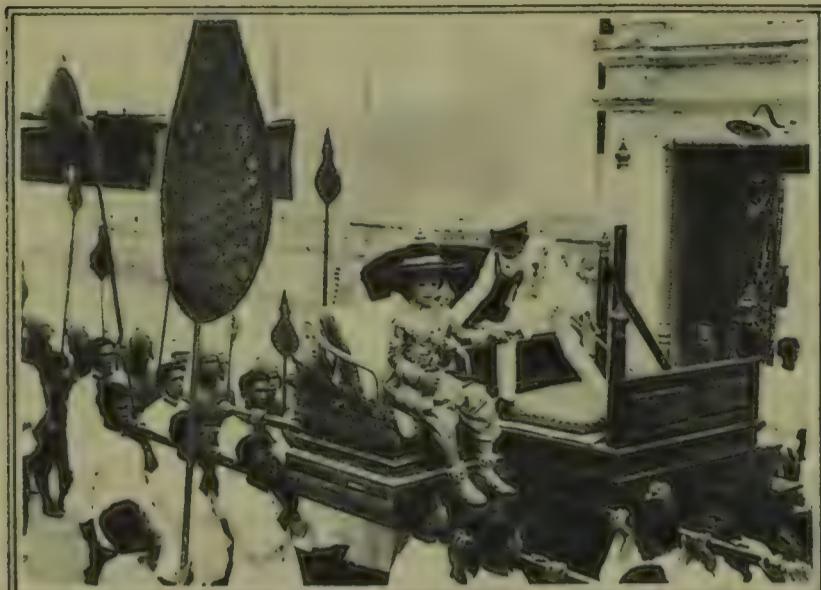
At the Raab-Katzenstein aeroplane works at Cassel, in Germany, tests have lately been made with a "flying train" consisting of several machines connected by long hawsers and ingenious coupling devices. The "locomotive" aeroplane is an ordinary machine with a powerful engine, while the "carriages" are built on the glider principle, without engines. They can land independently when the couplings are slipped. The above photograph was taken at the Cassel aerodrome.



A GALLANT RESCUE BY THEOLOGICAL STUDENTS AT MILL HILL AFTER AN AEROPLANE CRASH: THE FOUR STUDENTS BESIDE THE BURNT WRECKAGE.

While flying over Mill Hill, near Hendon, recently, Pilot-Officer H. O. Young crashed in the grounds of St. Joseph's Foreign Missionary College, and his machine caught fire. Four young theological students, despite the flames, succeeded, after repeated efforts, in dragging him out. As seen in our photograph (l. to r.) they are—Mr. Van der Vlugt and Mr. Vercauteren (both Dutch), Herr F. Stoiber (German), and Mr. McGough (Irish).

EASTERN CONTRASTS: SIAMESE PAGEANTRY; A CHINO-JAPANESE CLASH.



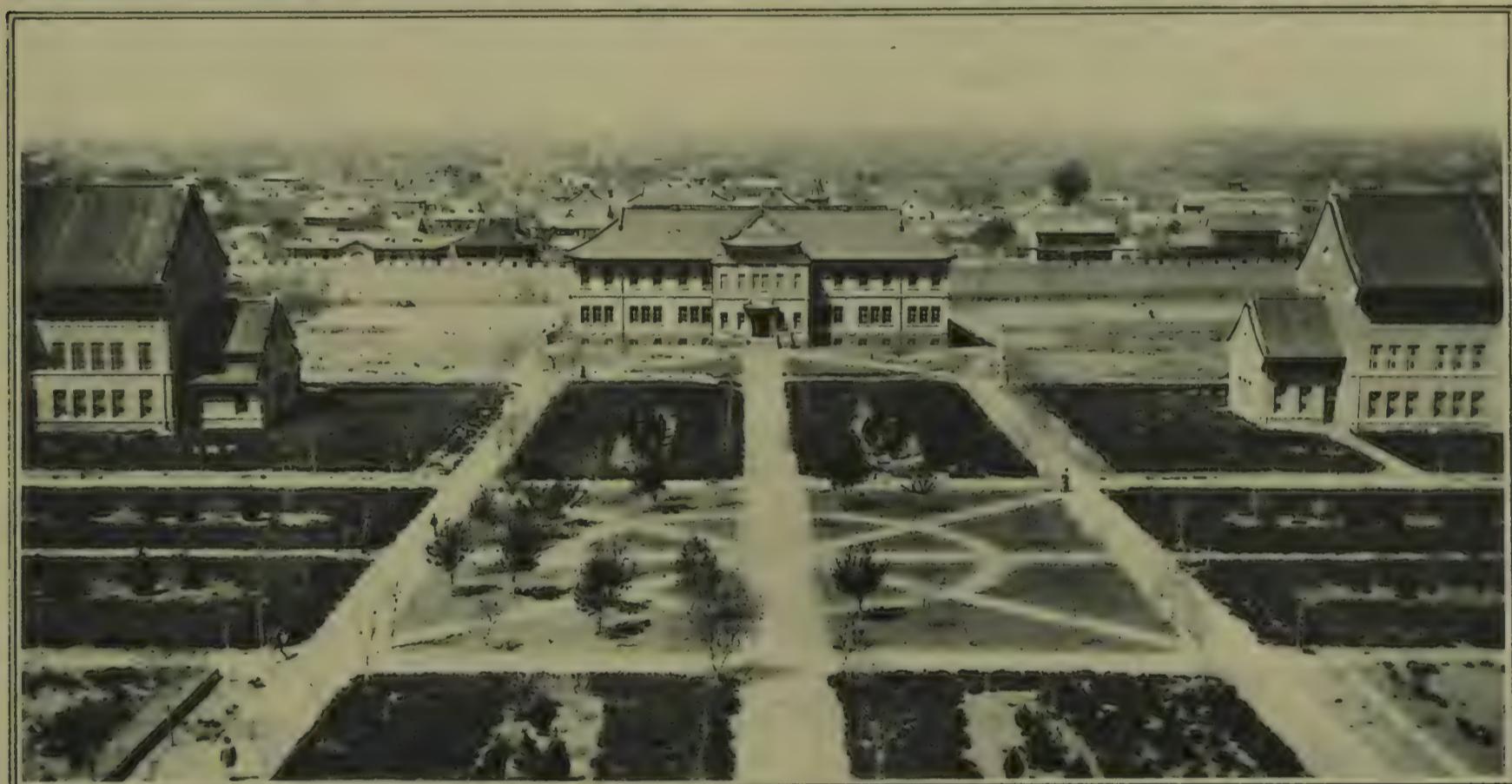
THE TOP-KNOT SHAVING CEREMONY AT A SIAMESE PRINCE'S "COMING-OF-AGE": KING PRACHATIPOK HELPING PRINCE CHIRASAKTI FROM HIS PALANQUIN.

The left-hand photograph shows (to quote an accompanying note) "King Prachatipok of Siam assisting Prince Chirasakti to alight at the special platform in front of the Amarindra Hall (one of the royal palaces at Bangkok), before the young prince had his 'top-knot' shaved. The cutting



PICTURESQUE COSTUME AND SYMBOLS AT A COURT CEREMONIAL IN SIAM: ATTENDANTS WITH POLES SURMOUNTED BY CLUSTERS OF HAMMERED GOLD AND SILVER FLOWERS.

was performed by the King, and conforms to the custom which signifies the change from youth to manhood." In the right-hand illustration are seen poles with clusters of hammered gold and silver flowers, used when the oath of allegiance is taken by army officers and high officials.



THE CHINESE CITY WHERE FIGHTING RECENTLY BROKE OUT BETWEEN THE SOUTHERN NATIONALIST FORCES AND JAPANESE TROOPS QUARTERED AT THE FOREIGN SETTLEMENT, AND 300 JAPANESE CIVILIANS WERE REPORTED TO HAVE BEEN MASSACRED: TSINANFU, THE CAPITAL OF THE PROVINCE OF SHANTUNG—A VIEW LOOKING NORTH, TAKEN FROM THE TOWER OF THE CHRISTIAN UNIVERSITY CHURCH.



IN THE CITY THAT RECENTLY BECAME THE NEW "STORM-CENTRE" OF CHINA: THE GATE CUT IN THE CITY WALL OF TSINANFU FOR THE USE OF THE SHANTUNG CHRISTIAN UNIVERSITY.

Trouble between the Japanese contingent quartered at Tsinanfu and the large occupying force of southern Chinese Nationalists began on May 3, when some of the Southerners looted Japanese property. Fighting soon became general. The small Japanese force were greatly outnumbered, and reinforcements were delayed by the cutting of the railway from Tsingtau. The Japanese troops were said to have lost twelve killed and thirty wounded. More serious still was the



A DISTRICT TO WHICH JAPAN SENT REINFORCEMENTS, WHOSE ADVANCE WAS DELAYED BY THE RAILWAY BEING CUT: THE COUNTRY JUST OUTSIDE TSINANFU, SHOWING FOOTHILLS OF NEIGHBOURING MOUNTAINS.

report of a massacre of some 300 Japanese residents, in parts of the city beyond the foreign settlement, under circumstances of brutal atrocity. At the moment of writing this report has not been officially confirmed. On May 8 came the news that Japan was sending a division of troops to Shantung. The "Times" correspondent at Peking wrote: "All nationalities are thankful that one Power, in the face of wanton provocation, has at last decided to show its teeth."

THE ABOLITION OF SLAVERY IN “THE TRIANGLE” OF BURMA:



1. GRIM RELICS OF HUMAN SACRIFICES: SACKFULS NAGA HILL EXPEDITION UNDER MR. DEWER, OR IN MANY LOCALITIES, TO ABSTAIN



OF SKULLS VOLUNTARILY SURRENDERED TO THE NAGA FRONTIER SERVICE, WITH PROMISES, FROM THIS REVOLTING PRACTICE.



2. A KACHIN DIVINER CONSULTING THE NATS DROPPED BY THE POSITION OF FIBRES IN A PIECE OF BAMBOO BROKEN OVER A FIRE: AN “ORACLE” THAT PREVIOUSLY DECIDED THE KACHINS TO ATTACK CAPT. WEST’S COLUMN LAST YEAR.



AT WORK: AN OFFICIAL PRE-VALUING THEM AND FROM THEIR OWNER.

3. A BRITISH SLAVE-LIBERATOR SENDING DOWN SLAVES CERTIFICATES AFTER BUYING THEM



5. A KACHIN HIGH PRIEST WITH A HEAD-RESS DECORATED WITH HORNBILL FEATHERS AND WILD BOAR’S TUSKS, AND SWORD ADORNED WITH A TIGER’S TOOTH: INVOKING THE NATS TO ACCEPT A SACRIFICE.



6. AN OLD SLAVE CARRIED “PIGGY-BACK” ON THE SHOULDERS OF HIS SLAVE-MASTER, WHO BROUGHT HIM IN THIS IN THE HOPE OF COMPENSATION FOR HIS RELEASE.

PICTURESQUE NATIVE TYPES—SLAVES, OWNERS, AND PRIESTS.



4. KACHIN SLAVES, WITH THEIR SLAVE-MASTER (LEFT), CARRYING A PIG TO A NEIGHBOURING VILLAGE TO BE HANDED OVER AS PART OF THE PRICE OF A BRIDE.



8. A BURMESE EQUIVALENT OF “KISSING THE BOOK”: A SLAVE-OWNER TAKING AN OATH TO SPEAK THE TRUTH (BEGINNING “IF I SPEAK FALSELY MAY THE TIGER EAT ME”) WHILE HOLDING A SWORD OVER HIS HEAD.



7. CARRYING WATER “BY THE YARD” IN VESSELS FORMED OF LENGTHS OF BAMBOO: THREE WOMEN OF THE HKAKKU TRIBE, WHO HAVE TO TRAVEL A CONSIDERABLE DISTANCE TO THE VILLAGE.

The final stage of the work of slave-liberation in the district of Upper Burma known as “the Triangle” was recently brought to a successful conclusion, and the two parties of the expedition under Mr. J. T. Barnard, Deputy Commissioner, Burma Frontier Police, returned to Myitkyina. The total number of slaves released this year is 1028, and none now remain in “the Triangle,” but it is thought that the Government will have to exercise strict control to prevent a recurrence of slavery. During this last expedition the various columns encountered no opposition, but were received everywhere in a friendly manner. Many Kachin chiefs came back with Mr. Barnard to Myitkyina, where a Durbar was held by the Commissioner of the Sagam Division. He warned the chiefs that attempts to resort to slave-owning would be visited by severe punishment. He also condemned the frequent feuds that led to murders and burnings, and urged that disputes should be settled by headmen and elders. It may be recalled that the first slave-clearing expedition went in 1926 to the Hukawng Valley, and

the second to “the Triangle” last year, when one party was ambushed by the natives, and the work was consequently not then completed. A note on Photograph No. 2 says: “Nearly all the Kachin’s actions are decided on after consultation with the *Nats*, or devils. This is done by the diviner, who, after bursting a special kind of dwarf bamboo in the fire, reads the wishes of the devils from the lie of the fibre protruding from the burst. There is no doubt that the decision to attack Captain West’s column last year was made after consulting the diviner.” Of No 5 we read: “The priest is in communion with the *Nats*. His broadsword is decorated with a tiger’s tooth. A Kachin is never seen without his sword.” No. 8 is described thus: “The slave-owner’s oath. ‘If I make a false statement may the tiger eat me; may the lightning *Not* strike me; may the water *Not* swallow me up; and may I die a violent death.’ It is a terrible disgrace to die a violent death, and such a person turns into a very evil spirit.” [PHOTOGRAPH NO. 1 COPYRIGHT BY MR. G. OGILVIE.]

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE KING OF AFGHANISTAN—"HEAD OF THE INDEPENDENT ORIENTAL STATE OF AFGHANISTAN"—IN MOSCOW: HIS MAJESTY INSPECTING THE GUARD OF HONOUR ON HIS ARRIVAL.

King Amanullah arrived at Moscow on May 3, and was hailed as "The Head of the Independent Oriental State of Afghanistan, Amanullah Khan." Among those who received him at the station were M. Voroshiloff, Commissar for War (seen behind his Majesty); M. Kalinin, Head of the Presidium (seen on the left, in civilian clothes); and M. Tchitcherin, Commissar for Foreign Affairs.



THE RUMANIAN REGENTS CELEBRATING THE TENTH ANNIVERSARY OF THE UNION OF BESSARABIA AND RUMANIA: THE PATRIARCH, PRINCE NICHOLAS, AND M. BUZDUGAN.

Bessarabia was joined to Rumania in March 1918, a fact duly celebrated on this year's anniversary. Among those present were the Regents—Monsignor M. Cristea, the Patriarch; Prince Nicholas of Rumania; and M. George Buzdugan, formerly First President of the Court of Cassation. Meantime, Rumanian peasants were organising the demonstration against the Bratianu Government, which took place at Alba Iulia.



THE BOY KING OF RUMANIA AND HIS MOTHER: HIS MAJESTY KING MICHAEL AND PRINCESS HELEN.

King Michael, who was born on October 25, 1921, succeeded on the death of his grandfather, King Ferdinand, in 1927. He is the son of Prince Carol, the ex-Crown Prince, and his wife, Princess Helen. The Regents who are governing in his stead are in the group shown above.



THE FRIEND OF PRINCE CAROL, EX-CROWN PRINCE OF RUMANIA: MME. LUPESCU, AT GODSTONE.

Prince Carol renounced the throne in 1918, after his marriage to Mlle. Lambriño, a marriage later annulled. He again renounced it in 1919. In 1921 he returned to Rumania and married Princess Helen of Greece. At the end of 1925, he made a third renunciation, after having left his wife for Mme. Lupescu.



MR. BARRY PAIN.

The famous novelist. Died on May 5 at the age of sixty-three. A humorist of world-wide reputation. Author of the "Eliza" series, and many other witty works.



A "BABY" PUTTER USED IN THE OPEN GOLF CHAMPIONSHIP: MR. JOSHUA CRANE, OF THE U.S.A., ON THE GREEN.
Mr. Crane returned a score of 91 on the first day of the qualifying rounds.



THE GERMAN FOREIGN MINISTER, WHO CELEBRATED HIS FIFTIETH BIRTHDAY ON MAY 10: DR. GUSTAV STRESEMANN, WITH MRS. STRESEMANN, AND HIS SONS, WOLFGANG AND JOACHIM, IN THE GARDEN OF HIS BERLIN HOME.



SIR EBENEZER HOWARD.
Founder of the town-planning movement in this country, and responsible for the Welwyn and Letchworth Garden Cities. Died on May 1 at the age of seventy-eight. Formerly an official shorthand-writer.

MAY DAY IN MOSCOW: A RED ARMY PARADE AND LABOUR CARNIVAL.



THE RED ARMY OF SOVIET RUSSIA ON PARADE: A MILITARY REVIEW THAT WAS THE CHIEF EVENT OF THE MAY DAY CELEBRATIONS IN MOSCOW.



WITH TWO WOMEN (IN THE FOREGROUND) CARRYING RIFLES: A BODY OF WOMEN OF THE RED ARMY, WITH A COMMUNIST BANNER, MARCHING THROUGH MOSCOW ON MAY DAY.



TYPES OF RUSSIAN SOLDIERY UNDER THE SOVIET: INFANTRYMEN OF THE RED ARMY ON PARADE.



PICKED TROOPS OF THE OGPU (OR CHEKA) ORGANISATION: MEN OF A FORCE WIELDING GREAT POWER IN RUSSIA.



TYPES OF THE RUSSIAN SOVIET NAVY: SAILORS FROM THE CRUISER "PROFINTERN" IN THE MAY DAY PARADE IN MOSCOW.



FOUR-HORSE DROSHKIES MOUNTED WITH MACHINE-GUNS: A PICTURESQUE FEATURE OF THE RED ARMY REVIEW IN MOSCOW DURING THE MAY DAY CELEBRATIONS



TYPES OF THE RUSSIAN POPULACE UNDER THE SOVIET RÉGIME: A GROUP OF MEN AND WOMEN AMONG THE CROWD OF DEMONSTRATORS IN MOSCOW ON MAY DAY.

May Day was the occasion of celebrations on a large scale in Moscow. The chief event was a military review of the Red Army, and the Soviet Navy was also represented in the parade by a detachment from the cruiser "Profintern." Machine-guns mounted on droshkies drawn by teams of four horses formed a picturesque feature of the scene, and there was also a contingent of women. Those seen in the top right-hand photograph on this page are bearing a banner inscribed: "Long live Communism! The fighting staff of International Youth. The Proletarian

Youth of the Whole World." A new feature of the celebrations was a Labour Carnival, at which speeches were made by the Commissar for War and the Navy (M. Voroshiloff), and other leaders, who discussed the defence of the Soviet Union—"Labour's Fatherland"—against "an impending capitalist attack led by England." It was reported that the King of Afghanistan, who recently arrived in Moscow, refused to attend an anti-British aeroplane display, and has studiously refrained from any act or speech unfriendly to this country.

THE WORLD OF SCIENCE.

THE WOODPECKER'S "DRUM-TAPS."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

IN no other land but England, I venture to assert, does there exist so deep a love for the countryside and the birds and beasts to be found there. It is not that the one is ever set above the other; indeed, subconsciously, at any rate, there is a conviction that this charm is built up of a complex of associations;

vote, I think the greater-spotted species would be awarded the palm. A diversity of opinion, again, occurs as to the source of these sounds. Some insist, in no uncertain manner, that they are, and *must* be, vocal. Nevertheless, it may be very positively asserted that they are produced by a rapid hammering of the beak on the trunk or bough of a tree, the blows being given with incredible speed.

Professor Julian Huxley, whose accuracy as an observer none will question, tells us that the drumming of the lesser-spotted woodpecker can be heard half a mile off—though the performer is little bigger than a sparrow! He also remarks that the North American red-headed woodpecker will drum on all sorts of materials, making very different sounds according to the material selected; and this may range from a tree-trunk to a corrugated iron roof! One bird he had under observation started on a telegraph-pole, but, apparently dissatisfied with the dull sound produced, it ascended higher and higher, till it reached the metal arm bearing the insulator, which yielded a resonant sound apparently to its liking, since it continued drumming for some time. The purpose of this drumming has now to be considered. At one time it was believed to be made with the object

of driving insects hidden in the bark from their hiding-places; much as worms can be driven from the ground by thrusting in a stick and giving it a twirling motion. There can be no doubt, however, but that it is a "love-call," since it is rarely heard save in the breeding season, when male and female will answer one another from a distance: It plays, in short, the same part as the song of the thrush or the nightingale.

There are, as a matter of fact, a number of birds which charm their mates by sounds other than vocal. The common snipe is one of these. This bird, as everybody knows, rising to a considerable height, will descend with surprising speed in a course directly downward, and accompanied by a noise like the bleating of a goat. It was long held that these notes were uttered from the throat. But it has now been shown, beyond a peradventure, that they are produced by the tail. To this end, the outermost pair of tail-feathers have a stouter shaft than the rest; and this is furthermore given a strong outward curve,



FIG. 1. HOW THE LOVE-SICK SNIPE "BLEATS" LIKE A GOAT: TAIL-FEATHERS THAT CAUSE THE SOUND BY VIBRATION DURING THE SWIFT DOWNWARD FLIGHT—(ABOVE) THE OUTERMOST FEATHER, WITH ARCHED SHAFT; (BELOW) THE PENULTIMATE FEATHER.

The goat-like bleating of the common snipe during its amatory flights was for long a mystery. It has now been shown to be produced by thrusting out the outermost pair of tail-feathers so that they receive the full force of the rush of air consequent on the terrific speed of the downward dive to earth.

so that it is impossible to think of, say, birds apart from the haunts in which they are found. Each is a joy because of the other; they are inseparable parts of a whole. I select birds for special mention because they are easily first favourites. And at this time of the year the fascination they exert is irresistible.

The rising tide of enthusiasm is indicated by records of the arrival of the earliest migrants; and the sharpening of the appetite proceeds to renewed observations on the habits of the returned wanderers in the fulfilment of their parental instincts. The most difficult to interpret, perhaps, are the manifestations which are associated with their "courtship." The place here of song is often missed; the melody dominates, and little or no time is spent by those who listen in analytical efforts to discover its purport. On this account some equivalents of song merely mystify, or at any rate fail to fall into their proper association with the great events that are attaining to their fulfilment. Among these "equivalents of song" we are to reckon the remarkable sounds produced by birds like the woodpeckers and the common snipe. Every year brings fresh evidence of this conclusion. Just now, for example, a discussion is going on in one of our newspapers as to the meaning of, and the mode of producing, the strange drumming sounds peculiar to the woodpeckers.

Those who are familiar with these sounds will agree that they are extremely difficult to set down in words. Some describe them simply as a "drumming noise"; some as a "loud, vibrating rattle," or as a "jarring noise"; while it has also been likened to the sound made by an "auger when used on the hardest wood." The sounds produced, in short, must be interpreted by each one of us for himself, and those who are yet strangers to these notes will glean nothing from any attempt to set them to words. They are produced only by the greater and lesser-spotted woodpeckers, the green woodpecker being content with its peculiar, and delightful, "laughing notes."

To my ears, which are not now of the best, these weird notes seem to be best described as a "drumming" noise, such as can be imitated with some degree of accuracy on a drum-head. Opinions differ again as to which of these two birds produces the more noise. Put to the

performance of this "love-flight," are set out widely from the rest of the tail-feathers, so that they are caused to vibrate by their resistance to the air during the downward rush.

Darwin, years ago, described a still more striking feather-transformation for the purpose, if we may use this term, of producing sound. These instruments of percussion are found in the secondary wing-quills of a little South American bird, one of a small group known as "manakins." As shown in the adjoining photograph (Fig. 2), these feathers are not only peculiar in shape, but have their shafts curiously thickened, forming, in the sixth and seventh quills, a "solid, horny lump." By bringing the wings sharply together over the back, a sound is produced like the crack of a whip. Our own nightjar, it will be remembered, produces a similar sound by the same movements of the wings; but no change in the

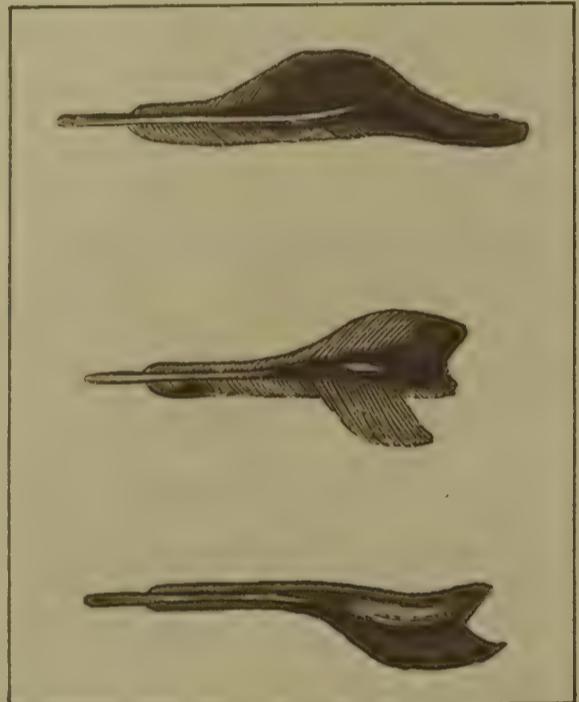


FIG. 2. CAUSE OF A SOUND LIKE THE CRACK OF A WHIP: (AS IN THE NIGHTJAR) WHEN THE WINGS ARE FLAPPED TOGETHER OVER THE BACK: THE MANAKIN'S PECULIAR FEATHERS, WITH CURIOUSLY THICKENED QUILLS.

The South American Manakin (*Pipra deliciosa*) produces a noise like the cracking of a whip by bringing the wings smartly together over the back, and thereby striking together the peculiarly thickened quills of the arm. The nightjar performs a similar feat in like manner, but without the aid of specially modified feathers.

normal structure of the feathers has been necessary to produce this effect.

The amatory emotion of birds finds expression in many ways other than "song." In some of the game-birds, the bustards and the frigate-bird, for example, inflatable air-sacs play an important part. In some cases, as with the frigate-bird and the "prairie-hen," these sacs are brilliantly coloured. In the frigate-bird they are of a bright vermillion; in the grouse or prairie-hen, shown here (Fig. 3), they are of a bright orange-yellow, and stand out on each side of the neck far beyond the feathers. Their display is accompanied by strange posturings, and the thrusting forwards of certain elongated feathers of the neck, till they project above the head. When the display is over, both the gaily-coloured sacs and the frills disappear as if by magic!

Although these air-sac displays are accompanied by sounds made at no other time, they do not appear to be produced by the sacs, but by the syrinx; that is to say, the lower end of the windpipe, which is the organ of voice in the birds. The emu seems to form at least one exception to this rule, for the peculiar noises made by this bird when in an ecstatic mood are apparently made by a pouch of air formed by the inner lining of the windpipe, which, when inflated, is forced through a slit in the middle of the front of the tube. I would fain add at least another dozen instances of sounds, musical and otherwise, made by birds without the aid of the voice, but I have come to the end of my allotted space.



FIG. 3. THE PRAIRIE-HEN'S SUBSTITUTE FOR LOVE-SONGS: A COURTSHIP DISPLAY OF BRIGHT ORANGE-YELLOW INFLATED AIR-SACS (ONE ON EACH SIDE OF THE NECK), WITH ELONGATION OF NECK-FEATHERS ABOVE THE HEAD.

The North American prairie-hen, when in an amatory mood, makes croaking noises accompanied by the display of vividly-coloured air-sacs, inflated at this time. Such air-sacs may serve as resonators, but do not, of themselves, produce sound.

as shown in the top left photograph (Fig. 4), where it is seen compared with the penultimate feather. But this is not all. The musical note is imparted owing to the fact that these two feathers, during the

HAPPENINGS OF THE WEEK: NOTABLE EVENTS AT HOME AND ABROAD.



A RACING CAR IN THE AIR LIKE AN AEROPLANE, AT 200 M.P.H.: THE MOMENT OF MR. FRANK LOCKHART'S FATAL ACCIDENT ON DAYTONA BEACH.

This photograph shows the actual moment of the accident in which Mr. Frank Lockhart, the motor-racing driver, was killed on Daytona Beach, Florida, on April 25, during an attempt to establish a new world's speed record. His car, the Stutz Black Hawk, was going at over 200 m.p.h. when it struck a soft place in the sand, rose into the air, turning end-over-end, and crashed on the beach. Mr. Lockhart was thrown out and died in a few minutes.



AEROPLANES IN FLIGHT OVER A CROWD OF CARS: AN INCIDENT OF THE BRISTOL AND WESSEX AEROPLANE CLUB MEETING.

The air race meeting of the Bristol and Wessex Aeroplane Club, held at Filton Aerodrome on May 5, was the first of four official flying club race meetings arranged under Royal Aero Club rules. There were some 25,000 spectators, including the Mayor of Bristol, who went up in a Bristol Club Moth. Unfortunately, soon after the meeting, two members of the Club, Mr. R. E. Hopper and Mr. D. Tanner, were killed in a crash.



A NEW BRITISH SUBMARINE BEARING THE NAME OF A DANISH MAN-O'-WAR SURRENDERED TO BRITAIN IN 1807: H.M.S. "ODIN" AFTER BEING LAUNCHED AT CHATHAM DOCKYARD.

H.M.S. "Odin," one of six new submarines of the "O" Class provided for in the 1926 naval building programme, was launched at Chatham Dockyard on May 5. Only officers and dockyard men, with their friends, were present, but the full observances of naming a new war-ship were carried out. After a short religious service conducted by the Chaplain, the Rev. T. Crick, the ceremony of breaking a bottle of wine on the bows and "christening" the ship was performed

by Mrs. A. J. B. Stirling, wife of the Admiral-Superintendent of the Dockyard. The "Odin" is heavier than the earlier submarines of this type, displacing 1540 tons on the surface and 2020 tons submerged, as compared with 1345 and 1805 tons respectively of the "Oberon," the first of them. The first of three former "Odins" in our Navy was a 74-gun Danish man-o'-war surrendered to us in 1807.



THE QUEEN AMONG AMATEUR OPERATIC PERFORMERS IN BETHNAL GREEN: HER MAJESTY LEAVING A CINEMA, WITH THE MAYOR, AFTER "I PAGLIACCI."

The Queen received a spontaneous popular ovation in Bethnal Green, on May 5, when she attended a performance of "I Pagliacci," given by the Oxford House Choral Society at the Excelsior Cinema in Mansford Street. After the opera she saw the jungle film, "Chang." The Mayor's niece, Miss Esther Seymour, presented her with a bouquet of sweet peas. Later, her Majesty took tea at Oxford House. It was her first visit to the Settlement since she was Princess of Wales.



THE KING'S FIRST WINNER OF A "CLASSIC": HIS MAJESTY'S FILLY, SCUTTLE (J. CHILDS UP), BEING LED IN AFTER THE THOUSAND GUINEAS.

The King's filly, Scuttle (by Captain Cuttle out of Stained Glass), won the One Thousand Guineas at Newmarket, on May 4, by a length from Lord Dewar's Jurisdiction. Lord Derby's Toboggan was third, six lengths behind the second. Scuttle was ridden by J. Childs. The King's success—his first in a Classic race—was loudly cheered. His Majesty was present with the Prince of Wales and Lord Lascelles.

The World of the Kinema.

By MICHAEL ORME.

"MR. WU" AT THE TIVOLI.

If a programme were to be specially designed to demonstrate the possible beauty and the incredible inanity that may be achieved on the screen, no better model could be found than the extraordinary combination of "Baby Mine" and "Mr. Wu" at the Tivoli. Miss Margaret Mayo's highly successful play was, to be sure, no gem of dramatic literature,

enchantment, this garden of Mr. Nigh's, glimpsed through archways of curious shapes and over walls very high, yet not high enough to keep love out. It is so vividly conceived that the roses and the blossoms and the lance-like bamboo hedges seem to take on actual colour. Within doors, all the glitter and the gold of sunshine on cool waters is repeated in Mr. Wu's glorious brocades, in the spotless polish of his floors, and the smooth, slim pillars that support his ancestral roofs.

Amidst this restrained and wide-spread pomp, Mr. Wu moves with a well-bred poise, his slightest word a dread command, his smile the highest reward. He is, in short, a mandarin truly worthy of the ruby button and the peacock feather. Lon Chaney, master of make-up, has, as is usual with him, crept completely into an alien skin. Appearing first as the ancient grandfather of the youthful Wu, he seems a little frail bag of skin and bone, still mighty in decay, but bent by the burden of many years. The magic wand waves, and hey, presto! Mr. Chaney has grown into a tall, personable Chinaman, a man to be feared and loved, a leader of men. But this is not merely a matter of make-up with Mr. Chaney. He is also a fine actor, with a sure sense of the screen. He fills it with his presence. He conveys, without exaggerating

as she is in certain parts, and clever actress though she be, her assumption of the clothes and manners of Nang Ping remains a pretty travesty throughout. The selection is the more surprising since the ideal exponent of the part, the delightful Anna May Wong, is present in the cast as a graceful attendant. Was Mr. Nigh in his dream of far Cathay unwilling to strike any note of actuality by having a Chinese actress in a Chinese part? For the sake of his lovely dream, let us accept his ruling.

THE PITFALLS OF PHOTOGRAPHY.

There is a deplorable tendency nowadays to forsake the clear and well-defined outlines of good camera-work for a blurred and foggy method wherein



HIGH-EXPLOSIVE SHELL-FIRE FOR THE NEW FRENCH WAR FILM, "VERDUN," TO BE PRODUCED IN LONDON THIS YEAR: RE-ENACTING SCENES ON THE ACTUAL BATTLEFIELDS WITH GRIM REALISM.

nor did it aim at any high-flung star. It was a laughter-maker, and as such it had its legitimate place in the realm of farce. But the screen version, shorn of the spoken word, dragged out to its required length by "slap-stick" stuff that has nothing whatever to do with the story and descends to such old, old clowning as the placing of a jam-tart on the sofa so that the lover in his transports may sit on it, has caught but a faint echo of the play's original gaiety. If it evokes laughter here and there, it may be traced to the efforts of George K. Arthur and Karl Dane; but on the whole it struck me as being the kind of fooling that belonged to the infancy of the kinema.

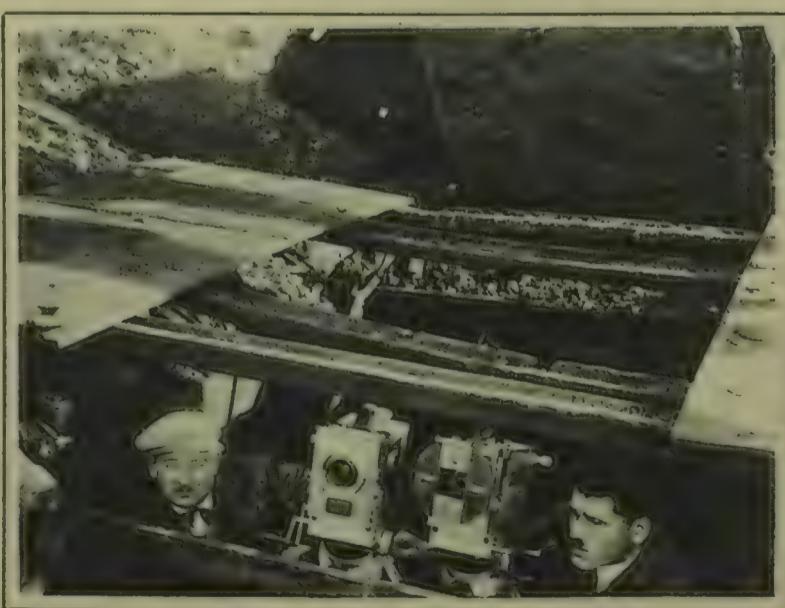
It is a far cry indeed from the rough-and-tumble of "Baby Mine" to the exquisite *chinoiserie* of "Mr. Wu." Here is a melodrama (based, of course, on the famous play by Harry Vernon and Harold Owen, in which Mr. Matheson Lang's creation of the title-role made a lasting impression) that set out to thrill and to entertain, rather than to give us a slice of Chinese life; just as Miss Mayo desired solely to amuse us, and not to hold the mirror up to Nature. Yet, in the case of "Mr. Wu," we are not at all concerned with its improbabilities, nor do we pause to consider that the China of to-day, fretted by conflicting influences, caught in the remorseless wheels of the times, may no longer be the abode of leisurely dignity, of willow-pattern prettiness, and of stern adherence to the ancient adamantine laws, such as Mr. William Nigh has conjured up for our delectation with a wand dipped in all the magic of cinematography. There may or may not be such entrancing backwaters in modern China as the blossom-embowered home of Nang-Ping, the tender daughter of Mr. Wu. At any rate, so long as the screenplay lasts, the spell holds. There are such gardens, such palaces, such love and such revenge in the land of the Celestials, for a brief hour or so. On the fairy-carpet of Mr. Nigh's imagination we are wafted away from the drab and the ordinary to a garden where the quaintly peaked bridges span pools of polished glass that hold the shining replicas of dreaming lotus and dancing roses and little laughing ladies straight off a Chinese fan. It is an

their effect, the emotions required by his part. There is, for instance, real poignancy in the chapters dealing with the death of Mr. Wu's beloved daughter, who has dared to love a foreigner and must therefore die by the hand of a kinsman. The final scenes, wherein Mr. Wu's revenge for the outrage perpetrated by a white man takes terrible shape, and is frustrated by his own death, seem to lack their original grip. The producer has thought fit to make some alteration and addition to the stage-play, for no reason that I can discover other than that film-makers apparently cannot refrain from remodelling their material to some extent. The innovations are not an improvement, and the suspense of the story suddenly evaporates. Nor was the choice of Miss Renée Adorée for the little Chinese heroine a happy one. Charming



ARTILLERY TRANSPORT UNDER REAL SHELL-FIRE FOR THE PURPOSES OF A FILM: FRENCH TROOPS PLAYING A HAZARDOUS PART IN A SCENE FOR "VERDUN."

some enthusiasts would have us see the acme of artistry and beauty. No one will deny that the soft grey tones of modern photography show an immense advance on the hard black-and-white of the kinema's early days, nor would I disparage the use of impressionism in the right place. Indeed, I yield to no one in my admiration for the technical skill which has discovered ways and means to suggest a given scene or subject rather than to state it in bald unimaginative "shots." But, I repeat, impressionism must be used in the right place—in other words, it must be justified by the atmosphere of the setting and the story, or it becomes totally meaningless, even irritating. The drama of the screen makes its appeal to the eye. Therefore, if the eye is forced to grope for the drama through a veil of mist, to seek the play's protagonists in an eternal fog, we soon get weary of the effort, and lose interest in the play. Unless, of course, the mist and the fog happen to be part of the drama and not the vapourings of somebody's misguided "artiness." Murnau, in his fine film "Sunrise," used the blurred outline here and there for very definite purposes, such as suggesting a lushness of river-born reeds where lovers met, or the heat of summer, or even the mental befoggedness of a passion-ridden peasant. But where he needed clarity of vision, in 'the city, at the fair, he gave it us. Mr. Frank Borzage, in the new production starring Janet Gaynor and Charles Farrell (of which film more anon, when eventually it reaches the public), deals with a story that unfolds itself in Naples:



FILMING "VERDUN" UNDER REAL WAR CONDITIONS ON THE ACTUAL BATTLEFIELDS: FRENCH CINEMATOGRAPHERS ENSCONCED WITH THEIR CAMERAS IN A PROTECTED SHELTER.

The great French war film, "Verdun," a Gaumont picture which has been in the making for nearly a year, will shortly be completed. As noted under the photographs given in our issue of February 18, it will be shown at the Regal, the new picture theatre near the Marble Arch, in August or September, and will be released generally on Armistice Day. Many of the scenes have been re-enacted on the actual battlefields, and in the forts of Verdun, under highly realistic war conditions. For the incidents here illustrated real shells were used, and

the camera-men took up their position in specially protected dug-outs.

[Continued on page 868.]

THE SEASON ON THE LONDON STAGE: SCENES FROM POPULAR PRODUCTIONS.



"COME WITH ME," AT THE NEW THEATRE: THE ELABORATE TRIAL SCENE, SHOWING CECIL LUCKIN (EDNA BEST) IN THE WITNESS-BOX (ON THE LEFT), AND HER HUSBAND, RONALD (HERBERT MARSHALL) IN THE DOCK (CENTRE).



"COME WITH ME," AT THE NEW THEATRE: CECIL LUCKIN (EDNA BEST) AND HER FORMER ADMIRER, BRIAN DAPLYN (IAN HUNTER), IN A GARAGE YARD.



"THE TAMING OF THE SHREW," IN 1928 COSTUME, AT THE COURT THEATRE: KATHARINA (EILEEN BELDON) IN A MODERN WEDDING DRESS, WITH BRIDESMAIDS IN FRILLED TULLE FROCKS.



"COME ON, I' GOD'S NAME!" PETRUCHIO (SCOTT SUNDERLAND, ON LEFT) ADDRESSES HIS REFRACTORY CAR IN APT SHAKESPEARIAN PHRASE, WHILE KATHARINA (SEATED IN IT) WEARS A CLOTH CAP AND CLOAK.



"SO THIS IS LOVE!" AT THE WINTER GARDEN: MADGE ELLIOTT AND CYRIL RITCHARD, AS PAMELA AND PETER, DANCING ON THE WINDOW-SILL.



STOCK EXCHANGE OPERATIONS AS REPRESENTED IN "SO THIS IS LOVE!" AT THE WINTER GARDEN THEATRE: A COMIC INCIDENT BETWEEN POTIPHAR GRIGGS (STANLEY LUPINO) AND HAP J.- HAZZARD (LADDIE CLIFF) IN THE POPULAR MUSICAL PLAY.

"Come With Me," the new play by Miss Margaret Kennedy (author of "The Constant Nymph") and Mr. Basil Dean, turns on the results of a *mésalliance* by a well-born girl who "marries beneath her." Cecil Zaidner has eloped with a motor-mechanic, Ronald Luckin, but continues to see her old admirer, Brian Daplyn. Tragedy follows when Ronald, discovering a man in his garage yard, and believing him to be a thief intent on stealing a new invention, fires a revolver and kills Brian. The trial scene, which is one of the most elaborate ever put on the London stage, reproduces every detail of procedure in an Assize Court.—

Sir Barry Jackson's production of "The Taming of the Shrew" in present-day dress, at the Court Theatre, brings out unexpected "modernity" in some of Shakespeare's words. This result is especially evident in the scene where Petruchio rates the tailor over the details of Katharina's trousseau, and also when he takes his bride to visit her father in a motor-car. When it refuses to move, the words—"Come on, I' God's name"—sound quite up to date.—The new musical piece at the Winter Garden Theatre, "So This Is Love," is a rollicking farce with a slight plot, many comic moments, and some excellent dancing.

FIFTEEN LIONS FOUND TOGETHER: SAVAGE "SITTERS" IN AFRICA.

REPRODUCED FROM "SAFARI," BY MARTIN JOHNSON, BY COURTESY OF THE AUTHOR AND OF THE PUBLISHERS, MESSRS. G. P. PUTNAM'S SONS. (SEE APPRECIATION ON PAGE 844.)



A WARRIOR WITH A LION SPEARED ON THE SERENGETI PLAINS: A BEAST KILLED BECAUSE HE HAD BECOME A MENACE TO THE NATIVES' STOCK AFTER THE PLAINS GAME HAD MIGRATED.

"Usually the lion finds enough zebra and other food to satisfy his needs. But at the end of each rainy season, when the plains game migrates, he is a menace to the natives' stock." Lions cubs are spotted, but, generally, these markings are invisible to the naked eye, although photographs will reveal them. On occasion, spots are shown on old lions.



THE AMAZING DISCOVERY OF THE FIFTEEN LIONS: A PHOTOGRAPH GIVING AN IDEA OF THE SCENE THAT SUDDENLY MET THE ASTONISHED EYES OF JOHNSON AND AKELEY.

"There were eleven lions asleep here as Carl Akeley and I came up to them. At first they got to their feet and lashed their tails, then, when we did not move closer, they lay down again, and inside of an hour they were all asleep. They paid no attention to the noise of the cameras."



"JUST BEFORE 'THE BIG PARADE'" OF THE LIONS: A "STILL" TAKEN BY MRS. JOHNSON WHILE HER HUSBAND WAS BUSY WITH HIS "MOVIE" CAMERA.

After Carl Akeley had been taken ill, Mrs. Johnson assisted her husband. "Before we started photographing, the sun was under a cloud and the light bad, but soon the sun came out, and we ground off four hundred feet of wonderful film as fourteen lions came in sight. Some of them sharpened their claws on trees like domestic cats."



WHEN MARTIN JOHNSON SAW FIFTEEN LIONS GROUPED IN TANGANYIKA TERRITORY, AND HAD THE TIME OF HIS LIFE: THREE OF THE BEASTS WHO WERE DISCOVERED TOGETHER.

Without warning, the party came upon eleven full-grown lions which, a little later, were joined by others. "This picture is actually only a detail of the extraordinary scene we saw here. There were fifteen lions lying about in groups such as this when Carl Akeley and I came upon them. For two wonderful days we had the time of our lives."



"THE ETERNAL TRIANGLE" IN A WILDERNESS IN TANGANYIKA TERRITORY: TWO LIONS AND A LIONESS—ALL FULLY GROWN, BUT THE LIONS WITH THEIR BIG MANES AS YET UNDEVELOPED.

"They are fully grown, but the males have not yet developed big manes. It is doubtful if they ever will, as they are constantly getting the hair full of thorns and burrs, which they comb out with their claws, pulling out the hairs at the same time. It is seldom that a wild lion has a mane as good as those in zoos."

"MIDDLE-CLASS CITIZENRY OF THE JUNGLE": ELEPHANTS IN THE WILD.

REPRODUCED FROM "SAFARI," BY MARTIN JOHNSON, BY COURTESY OF THE AUTHOR AND OF THE PUBLISHERS, MESSRS. G. P. PUTNAM'S SONS. (SEE APPRECIATION ON PAGE 844.)



ELEPHANTS ASLEEP AT NOON: A PHOTOGRAPH TAKEN OUTSIDE THE "LAKE PARADISE" FORESTS, WHICH ARE IN THE CRATER OF AN EXTINCT VOLCANO, CLOSE TO THE ABYSSINIAN FRONTIER.

It is written of this: "It was amusing to watch them trying to crowd under trees that were often too small to give shade to a single elephant—yet we have seen thirty of these great beasts under one little tree." Lake Paradise—a name the Johnsons gave—is at the summit of the crater of an extinct volcano. Around it are miles of magnificent forest.



A SLEEPY OLD ELEPHANT: A BEAST WITH TUSKS WEIGHING ABOUT EIGHTY POUNDS EACH—A PHOTOGRAPH TAKEN IN THE NORTHERN GAME RESERVE, CLOSE TO THE ABYSSINIAN FRONTIER.

"As ivory brings about five dollars a pound weight in Nairobi, it can be understood why elephant hunting is popular." Mr. Johnson describes the elephant as "a scholarly gentleman . . . the fine, upstanding middle-class citizenry of the jungle. They attend to their own business. They fight little among themselves, make good, intelligent parents."



A NIGHTLY VISITOR ENTERING THE JOHNSONS' GARDEN AT LAKE PARADISE: "SWEET POTATOES," THE ELEPHANT NAMED AFTER THE FOOD SHE SOUGHT WITH REMARKABLE REGULARITY.

"We called this lady 'Sweet Potatoes,' for she liked them better than anything in our garden. She would walk carefully down the paths between rows of lettuce and radishes and tomatoes, and when she came to the sweet potatoes she would stand in one spot and eat a space of about ten feet square."



THE NIGHTLY VISITOR LEAVING: "SWEET POTATOES," THE ELEPHANT WHO WAS SUCH A "PERFECT LADY" THAT THE JOHNSONS PLANTED SWEET POTATOES SPECIALLY FOR HER CONSUMPTION!

This photograph was taken as the elephant was leaving, the garden on the night after that on which the other photograph was taken. "Sweet Potatoes," who, on this occasion, had entered at another point, was never destructive, and as a result, the Johnsons neither molested her nor denied her her favourite dish: they even planted sweet potatoes for her!



A HERMIT VISITS THE WATER-HOLE: A FEMALE ELEPHANT WHO WAS NEVER SEEN IN COMPANY WITH ANY OF HER KIND, AND WAS EVIDENTLY SOMETHING OF A RECLUSE.

"This female must have been very lonesome, for during the three years we lived at the lake we saw her quite often and she was always alone. In this instance she has come down to have a solitary drink at the home-made water-hole where we got other elephant and buffalo pictures. Sometimes two pictures were taken at the same time, by cameras about twenty feet apart."

Pictorial Problems: Photography in the Wilds.

"SAFARI: A SAGA OF THE AFRICAN BLUE." By MARTIN JOHNSON.*

PUBLISHED BY G. P. PUTNAM'S SONS.

LIVING like a couple of cheery Crusoes served by a myriad Man-Fridays, Martin Johnson and Osa, his wife—"Master Picture" and his "real partner"—have pioneered in Africa, taking "movies" and "stills" of those unconfined, unhobbled creatures that are wandering nearer and nearer to the era of their extinction; "cranking" and shutter-releasing, "all without directors, sets, and the trick and captured animals which are common to the usual commercial film."

Their task has been neither child-like nor bland. Quite properly, "Bwana Piccer" invites attention to this. "I much doubt," he writes, "if anyone who has not tried it has any conception of the difficulty connected with making wild animal pictures. To see all kinds of wild game roving about on the screen, most of the time seemingly unaware of the presence of the camera and the camera-man, often deludes the spectator into thinking that after all it is rather easy to photograph them."

"Herein art and skill defeat themselves. The better an animal picture is made, the less exciting it appears to be. The easiest thing to do is to shoot an animal with a high-powered rifle at a comfortable and safe distance, or to run it down with a motor-car, picturing the process and its excitements. The hardest thing is to picture that same animal in a calm, undisturbed state of nature. But that is the most important thing that the camera can attain."

That the camera attained it in this case was due to an enviable patience and a doggedness that defied defeat. By day and by night; in the open, in the forest, in "blinds" beside water-holes, in scorching heat and in depressing rain; in fire-encircled camps, in blazing prairie; in danger of charges by fearful but formidable quarry, when the rifle had to be ready to "drop" the attacker before spring or rush brought death to the intruder, the plucky pair persisted. "Mumbo-Jumbo" was against them also. "That even Boculy was human I discovered one day when he called me aside, saying he had something very secret to



AN IMPROMPTU BATH ON THE NORTHERN FRONTIER: A SAND RIVER BED AS A "TUB."

"Our bath-rooms often were dug in the sand river-beds. Water seeped in and made excellent bath-tubs, as Osa can testify."

Reproductions from "Safari," by Courtesy of the Author and of the Publishers, Messrs. G. P. Putnam's Sons.

tell me. He then proceeded to confide in me that we should never get pictures so long as Ndundu, one of our other guides, was with us. It seemed, he went on to explain, that Ndundu had a peculiar kind of blood which caused all the game to leave as soon as he came into a neighbourhood. The manner of the animals' leaving was for them to vanish into thin air. Before he confessed all this to me he had convinced my other porters of its truth. However, so rotten had our luck been just then that I was almost ready to believe it myself. It took a lot of tactful talk to dispel Boculy's dark beliefs." Needless to remark, it would have been useless to have suggested propitiation at the shrine of the green-eyed god! And, anyway, the craft of this "half-brother to the elephants" was invaluable. Never was such a tracker. The Johnsons watched him as one would eye a member of the Magic Circle. "Every now and then he would stop like a pointer dog, bend down, pick up a

* "Safari: A Saga of the African Blue." By Martin Johnson. With sixty-six illustrations. (G. P. Putnam's Sons; 21s. net.)

piece of mud, examine it, and shake his head in affirmative or negative. If the evidence of the trail seemed to be satisfactory, he would examine the earth for a few yards roundabout, then pick up the trail again.



THE MOTHER WITH PECULIAR LEAF-MARKINGS:
A GIRAFFE AND HER BABY.

The photograph was taken on the Serengeti plains of Tanganyika. "This mother has the most peculiar markings we ever saw on a giraffe—the markings being leaf designs. The difference between these and the usual markings is readily noted. A giraffe baby is always full of curiosity, but, having no vocal cords, the mother can't call it from danger, so she must watch it helplessly until it has investigated what the peculiar people are. Then the mother gets up her nerve and comes bravely back to stand beside her youngster."

"What he saw we could not see. Sometimes, so he afterwards explained it to me, the mud dropped from a hoof would tell part of the tale, for rhino, elephants, and buffalo choose different kinds of mud for their baths. Sometimes he could tell that particles of mud had come out of the crevices between the toes of *tembo*; again the bending of blades of grass, crushed leaves, and so on, would betray not only the kind of game but the direction it had taken and its goal.

"Further, the condition of the bruised blades of grass to him was eloquent. It takes only three hours for trodden grass to spring up again: he could tell the time of passage by the angle. Finally, knowing the locale and the beasts' habits and rate of speed, he would predict the very spot where we would find the herd. . . . The woods overhead were another open book to him. . . . He would look up at the trees and notice that the tender buds had been eaten off clean, while the branch was unbarked and unbruised, showing that big 'twigga' (giraffe) had lately grazed there. A hundred yards on, he would call '*tembo*', where branches had been pulled down, disjointed, and bark stripped by the clumsy elephant who does not graze daintily as does the giraffe, but goes lumbering along, his trunk carelessly rifling the trees and leaving an unmistakeable trail."

Observation *in excelsis*! In a manner, Mr. Martin Johnson emulates it. By no means content merely to photograph, he has made it his custom to note as well. The result is an enlightening series of pen-sketches that supplements the labours of the lens.

The giraffe is a pitifully awkward aristocrat, a gargoyle grotesque whose "bearing towards other beasts is full of the utmost good-natured tolerance." The inquisitive baboon is a thief. The hyena is a murderer from birth, a coward and a sneak. The wart-hog is "just plain pig"; the wildebeest, "strictly 'cow,'" chewing the cud; the camel "a peevish old woman"; the elephant, "a scholarly old gentleman"; the lion, "a sportsman"; zebras, "just plain rowdies"; the leopard, "an assassin." And thus it goes on; with most illustrative amplifications.

"In action the lion is too per cent. in earnest. . . . knightly in his courage. . . . I have seen him face terrible odds against a score of natives armed with long spears and shields. The first burning sting of steel in his flesh shows him what he is up against. He has all the wide plain in which to flee. Yet he continues the attack, roaring his defiance, until he falls, still facing his enemy, his body pierced with a dozen fatal thrusts."

"I like elephants. They are a fine, upstanding middle-class citizenry of the jungle. They attend to their own

business. They fight little amongst themselves, make good, intelligent parents, and have a real instinct of tribal loyalty."

"The rhinoceros is a big, fat, stupid old idiot. He is always fighting, always in a bad humour, always grunting, always looking for trouble. . . . I don't believe that the average rhino has a friend in the world, not even among his own kind. Rhinos don't go about in herds or mingle with other animals."

"The hippopotamus belongs to the same class of large animals as do the elephant and rhino. But if the elephant is a scholarly gentleman and the rhino a thundering old grouch, the hippo can be personified only as the sort of fat fellow who sits on the back porch without his collar of hot afternoons while his wife takes in washing for a living."

Surely, such character-studies cannot be bettered? They are a few of many as adroitly drawn. And one must not omit the ostrich. He is a Mussolini, a de Rivera, of the water-hole! "The minute an ostrich comes along, the ranks part. I have never seen an ostrich kick at another animal. Yet he seems to be feared. Also he is fearless. When he starts for water and there is other game in the path, he never swerves or goes around it. He marches along with a slow, dignified gait, and the game makes way for him. . . . The ostrich is a strutter. . . . Few members of the bird or animal kingdom are wider awake to the proximity of trouble or danger, or more quickly hie themselves to safe ground when they decide to move, than ostriches. I think the tradition that the ostrich buries its head in the sand on the approach of an enemy rose from the fact that it often gets water by poking its long beak down into the ground and sucking."

But to return to the difficulties. "Wild animals have critical eyes. They do not admire a conspicuous blind. It offends their taste in landscape and challenges their sense of discretion. They do not enjoy having their Africa tinkered with. They do not like the click of a camera either. They never get consciously confidential with a photographer. African animals have only two lines of action with reference to the camera. They either run from it or at it. Neither treatment is entirely satisfactory to the man behind the camera."

And another point. "Most of the members of the numerous antelope family and the other grazing animals like the giraffe and zebra can be photographed from blinds.



THE AFRICAN BUFFALO: A DANGEROUS CUSTOMER.

"For centuries the African buffalo has been widely regarded as the most dangerous of all big-game animals. It sometimes attacks unprovoked, but the real danger lies in following a wounded buffalo into the thick cover it always seeks when wounded. There it often waits beside its tracks and charges without warning."

Aside from man, the buffalo's only real enemy is the lion."

Also, now and then, one gets a chance at lions and leopards and other beasts of prey which follow the herbivorous animals to the water-holes. But there are animals in Africa which seldom or never drink—the gerenuk, for

(Continued on page 872)

The Royal Academy, 1928.



"THE BLACK CAP."

BY SIR WILLIAM ORPEN, K.B.E., R.A.

This work by Sir William Orpen and the "Spiritual Ideas" of the late Mr. Charles Sims are the most discussed pictures in this year's Royal Academy.

(Copyright Reserved.)

The Royal Academy, 1928: A "Spiritual Idea" by Charles Sims.



"HERE AM I."

In this year's Royal Academy, the six pictures by the late Charles Sims, R.A., are arousing special interest, for they mark the last phase of the artist's work. They have been called "Spirit Pictures," but Mr. Sims objected to this and preferred to describe them as "Spiritual Ideas." We give two of these here in colours; and we reproduce the other four in black-and-white. These four are in colours in the current issue of the "Sketch."

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The Royal Academy, 1928: A "Spiritual Idea" by Charles Sims.



'MY PAIN BENEATH YOUR SHELTERING HAND.'

Colour-reproduction of the late Mr. Charles Sims's six "Spiritual Idea" pictures is reserved exclusively to "The Illustrated London News" and the "Sketch." In addition to giving two in colours in this issue, we give the other four in black-and-white. As noted under the other page, these four are in the current issue of the "Sketch" in colours.

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The Royal Academy, 1928: The Prime Minister.



"THE RT. HON. STANLEY BALDWIN, M.P."—BY OSWALD BIRLEY.

Painted for the Worshipful Company of Goldsmiths. (Copyright Reserved.)

The Royal Academy, 1928: "Spiritual Ideas" of Charles Sims.

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"I AM THE ABYSS AND I AM LIGHT."



"THE REBEL POWERS THAT THEE ARRAY."



"BEHOLD I HAVE GRAVEN THEE ON THE PALM OF MY HAND."



"....MAN'S LAST PRETENCE OF CONSUMMATION IN INDIFFERENCE."

The Royal Academy, 1928: Outstanding Portraits

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"SIR GEORGE BUCHANAN, K.C.I.E.": BY MAURICE GRIFFENHAGEN, R.A.
Sir George Buchanan, the well-known engineer, has carried out important works in many parts of the world. He was Project Engineer, Chairman and Chief Engineer of Rangoon Port, and he was previously Chief Engineer of the Dundee Harbour Trust. During the war he served in Mesopotamia, resigning the post in 1919. In 1917-19 controlled Indian munitions factories for the Indian Munitions Board.



"JOHN IRELAND, ESQ.": BY ARNOLD MASON.
Mr. John Ireland is a noted composer who has published a large number of instrumental pieces and songs. Among the latter are "The Land of Lost Content" (six songs), "The Last of England," "The Ballad of the White Horse," and poems by Thomas Hardy, John Masefield, Arthur Symons, and other poets. He is a son of the late Mr. Alexander Ireland, Editor of the "Manchester Examiner."



"SIR P. COLVILLE SMITH, C.V.O., GRAND SECRETARY OF ENGLISH FREE-MASONS": BY SIR ARTHUR S. COPE, R.A.
Sir Philip Colville Smith, who is very well known as the Grand Secretary of the United Grand Lodge of English Freemasons, is a son of the late Sir Philip Colville Smith, of Trottiscliffe Lodge, who died in 1923, and received a knighthood two years later. The above picture by Sir Arthur Cope, it may be added, is a presentation portrait.



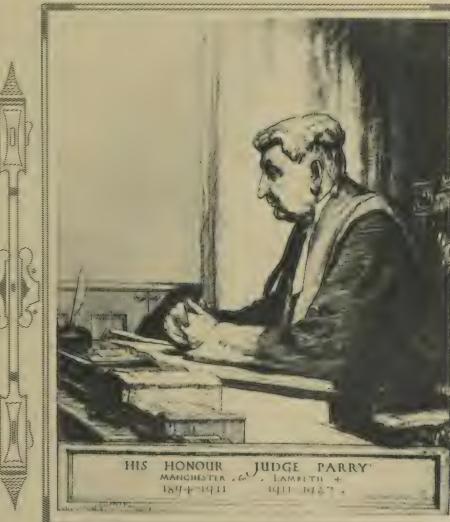
"ALOYSIUS HORN": BY WILLIAM O. HUTCHISON.
This unique South African "character" sprang into fame last year with "The Life and Works of Aloysius Horn, an Old Wister." The works written by himself at the age of seventeen and twenty-one years have been sold in America and England, and translated into French, German, and Italian. The book was published by John Galwey & Co., "The Ivory Coast in the Earliest: the Narrative of a Boy Trader's Adventures in the 'Seventies" (published by Jonathan Cape). Aloysius Horn landed in England last January.

of Distinguished Men in the New Exhibition.

"ROYAL ACADEMY ILLUSTRATED."



"CYRIL NORWOOD, ESQ., HEADMASTER OF HARROW SCHOOL": BY GEORGE BERGHOEF, R.A.
Dr. Norwood has been Headmaster of Harrow since 1926. This portrait was painted for Marlborough College, of which he was Master from 1916-25. He was educated at Marlborough, and became a Master there in 1901. He had a short career as a clerk at the Admiralty. In 1901 he became a Master at Leeds Grammar School, and in 1906 Headmaster of Bristol Grammar School.



"HIS HONOUR JUDGE PARRY": BY MALCOLM OSBORNE, R.A.
Sir Edward Abbott Parry, better known as Judge Parry, who was knighted last year, has written many books, including "The Mystery of the Goblet," "The Mystery of the Goblet," "The Goblet Mystery," "The Drama of the Law," and "What the Judge Thought." Earlier he wrote "Doubtful Coborne's Letters." He has also written delightful books for young people such as "Buttercup and the King," "Kingsley and the Queen," and "The Queen." Other plays he has had produced were "England's Elizabeth" and "What the Butler Saw."



"BERNHARD BARON, ESQ.": BY SIR WILLIAM ORPEN, R.A.
Mr. Bernhard Baron, chairman and Managing Director of Carreras, Ltd., the well-known cigarette manufacturers, is a philanthropist, and has recently celebrated his seventieth birthday, so in former years by large donations, distributing over £2,000,000 among 200 hospitals and other institutions, and presenting an extra week's wages to each of the 1,000 men employed by him. His total giving up to 1927 is £180,000, including £12,000 for a swimming bath connected with the Dockland Settlements.



"THE LORD STAMFORDHAM, G.C.B., G.C.M.G.": BY HERBERT A. OLIVIER.
Lord Stamfordham (formerly known as Sir Arthur Biggs), who has been the King's Private Secretary since 1919, was born in 1860 in India, and educated at Eton and Cambridge. After serving in the Zulu War of 1878-9, he became in 1880 a Groom-in-Waiting to Queen Victoria. His successive Court appointments have been Assistant Private Secretary to Edward VII, Private Secretary to George V, and in 1919 to the Prince of Wales from 1901 to 1910, and to his Majesty since his accession in 1910.

The Royal Academy, 1928: Outstanding Portraits

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"EILEEN BENNETT": BY HENRY LAMB.



"THE COUNTESS OF LISBURNE": BY GERALD KELLY, A.R.A.



"LADY LACEY": BY MELTON FISHER, R.A.



"LADY MUIR": BY JOHN A. M. HAY.

'of Distinguished Women in the New Exhibition.

"ROYAL ACADEMY ILLUSTRATED."



"THE LADY HAWKE": BY MELTON FISHER, R.A.



"MRS. FRANK S. PERSHOUSE": BY SIR FRANK DICKSEE, P.R.A.



"THE COUNTESS OF CARLISLE": BY SIR JOHN LAVERY, R.A.



"THE LADY GREENWAY": BY RICHARD JACK, R.A.

Miss Eileen Bennett is the well-known British lawn-tennis player, one of our chief hopes at Wimbledon this year.—The Countess of Lisburne, who married the seventh Earl in 1914, is a daughter of Don Julio Blitencourt, formerly Attaché to the Chilean Legation in London. She has one son and three daughters.—Lady Lacey is the second wife of Sir Francis Eden Lacey, whom she married

two years ago. She is a daughter of Mr. Robert Fämsay, of Melbourne, Australia. Her first husband was the late Mr. J. Campbell Walker, of Rickmansworth.—Lady Muir is the second wife of Sir Alexander Kay Muir, Bt., whom she married in 1924. Her maiden name was Nadejda Stancioff, and she is the daughter of M. Dimitri Stancioff, formerly Bulgarian Minister in London.

Lady Hawke is the wife of Lord Hawke, the famous Yorkshire cricketer. She is a daughter of the late Mr. William Peacock Edwards, and was the widow of Mr. Arthur Graham Cross when she married Lord Hawke in 1916.—The Countess of Carlisle, who married the eleventh Earl in 1918, is a daughter of the ninth Baron Ruthven, and was formerly known as the Hon. Bridget Helen Horne-Ruthven.

She has one son, Viscount Morpeth, and one daughter, Lady Carolyn Bridget Dacre Howard.—Lady Greenway is the wife of the first Baron Greenway, formerly Sir Charles Greenway, Bt., whom she married in 1893. She was formerly known as Miss Mabel Tower, and is a daughter of Mr. Edwin Augustine Tower. She has a son and two daughters, who are all married.

The Royal Academy, 1928: A Miscellany—Sport; Portraits; Wild Life.

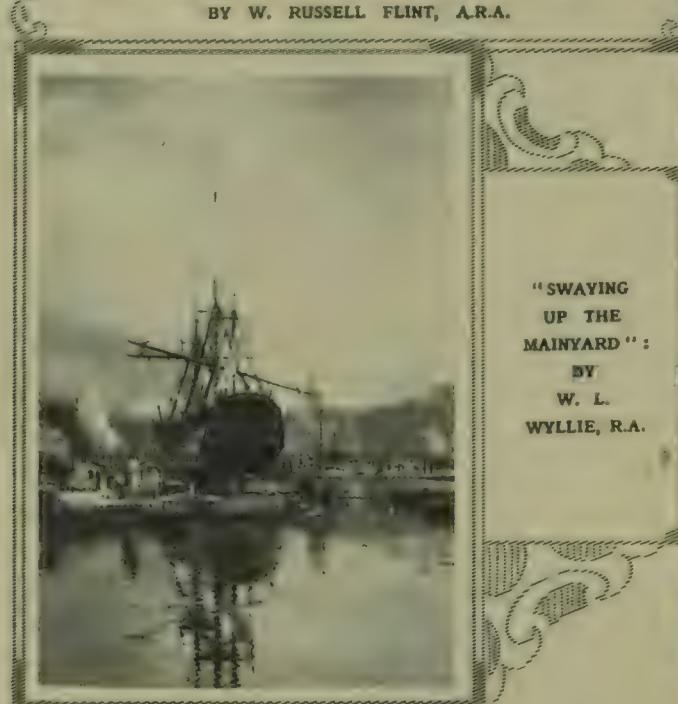
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"THE BREAK IN THE PASSERELLE, ST. MALO":
BY W. RUSSELL FLINT, A.R.A.



"SIR JOHN RUTHERFORD'S 'SOLARIO':
BY ALFRED J. MUNNINGS, R.A.



"SWAYING
UP THE
MAINYARD":
BY
W. L.
WYLLIE, R.A.



"H.R.H. THE DUCHESS OF YORK":
—A BUST IN IVORY AND MARBLE:
BY ARTHUR G. WALKER, A.R.A.



"MRS.
MALCOLM
CHACE
AND HER
DAUGHTERS":
BY
W. G.
DE GLEHN,
A.R.A.



"SADDLING UP FOR THE GRAND NATIONAL, 1919: BEFORE THE SNOWSTORM":
BY ALFRED J. MUNNINGS, R.A.



"THE SNOW LEOPARD": BY J. CHARLES DOLLMAN.

There is a certain topicality about most of the subjects in this miscellaneous group of notable exhibits at the Academy. The beach at St. Malo is suggestive of summer holidays, and Mr. Russell Flint's picture recalls a volume on his work, with colour reproductions, issued by the "Studio" in its series of Famous Water-Colour Painters, and lately noticed in our pages. Mr. Munnings' sporting pictures, again, are distinctly seasonable in view of an approaching Derby and Ascot, and recent memories of another Grand National. Mr. Wyllie's picture of the "Victory,"

now in permanent dry dock at Portsmouth, and restored to Trafalgar conditions, is especially interesting in connection with the exhibition of Nelson relics (illustrated in our last number) at Messrs. Spink's galleries, the proceeds going to the ship's preservation. The picture shows the reconstruction of her rigging.

The Royal Academy, 1928:

The "Picture of the Year"; and other Notable Works.

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NO. 5 BY COURTESY OF THE ARTIST.



1. "THE
HERALD OF
SPRING":
BY
AVERIL
BURLEIGH.



2. "MERMAID": BY MAURICE GREIFFENHAGEN, R.A.

3. THE PICTURE
OF THE YEAR :
"A DORSET
LANDSCAPE":
BY
ALGERNON
NEWTON.



4. "THE RED CROSS": BY FRED ROE.



5. "THE KEDAH GATE": BY FREDERICK T. DAWS.

The landscape and "subject" pictures reproduced above may be said to present a contrast between the fanciful and the realistic. In No. 1 we feel the atmosphere of the Middle Ages, and in No. 2 the spirit of Greek legend. Mr. Newton's "Dorset Landscape" (No. 3) has been hailed as "the picture of the year" from an artistic point of view. No. 4 throws us back into the tumult and havoc of the war years, with ambulance men at work in a

shell-stricken village on the devastated Front. No. 5 shows an exciting event in an Asiatic jungle, the capture of a herd of wild elephants. The great beasts are rounded up and gradually shepherded, by means of beaters and fire, along a narrowing funnel-shaped track leading to a strongly palisaded enclosure, called in India a *keddah*. When they are all inside, the gate is closed, and one by one they are roped and led off to be tamed and trained.

BOOKS OF THE DAY.

THERE does not seem to be any extraordinary popular interest in the negotiations now proceeding between Europe and America for the prevention of war. This apathy might appear singular, considering that, if another great war came, a large part of the population would stand a good chance of being blown to bits or poisoned with gas-bombs, while men (and women too, perhaps) would be massacred by the million, with far more efficient machinery than was used on the last occasion. It is probably true that, to the general public, war presents itself as a phenomenon which just "happens"—like an earthquake or a tornado—and is equally beyond control. It lies on the knees of the gods—the "gods" being statesmen and financiers: the people are seldom consulted, even by their representatives, until the "die" has been cast. The average citizen, possibly, feels that democracy has no say in the matter, so what is the use of worrying?

John Citizen may be wrong in this assumption. At any rate, an appeal to him forms the culminating point of a new book bearing on an important phase of the question—namely, "FREEDOM OF THE SEAS." By Lieut.-Commander the Hon. J. M. Kenworthy, M.P., and George Young. With sixteen Illustrations (Hutchinson; 18s.). "In conclusion (we read) the writers wish to add that, though their arguments are adapted to the policies of the rulers and to the points of view of the ruling class of either party, they are addressed to the public opinion of the two peoples. It is to the citizens who pay the taxes, man the fleets, march in the armies, make and unmake the Governments, that this appeal is submitted."

And what is the appeal? Briefly put, it is a plea to substitute Anglo-American co-operation for Anglo-American rivalry in naval affairs, and to rule out the hateful possibility of an Anglo-American conflict—a plea which I, for one, heartily support. It is obviously impossible here to summarise the scope of a long and controversial work, but it may be said that it explores everything relevant to a vital problem, both in history and current politics, and that the authors, by their personal service in war and peace, are qualified to speak with the authority of experience. I commend the book to the serious consideration both of British and American readers, and especially of those whose position gives them a voice in international affairs. One such voice is quoted at the end of the final chapter, which epitomises the authors' proposals and explains their motives.

"Just before the breakdown of the Geneva conference, a leading British statesman holding high office said to one of the writers that there was room in the world for two great peoples like Great Britain and America. . . . It has also been said that they are big enough to differ. We would rather submit that they are big enough to be able to agree. Will some future historian . . . have to record the bluffing and blustering of two armed 'gun-men' warily eyeing each other over a poker-game, or the brotherhood of two gendarmes guarding the peace of the world?" The illustrations, many of them showing the destruction of battle-ships by bomb or aerial torpedo, are designed to prove "the revolution in sea war that has accompanied the re-alignment of sea power brought about by man's conquest of the air."

The same question is discussed, in a similar spirit of combined candour and conciliation, in "THE MASTERY OF THE PACIFIC." Can the British Empire and the United States Agree? By Sir Frank Fox (Lane; 8s. 6d.). Quoting Metternich's dictum that "war is an obscene word," and adducing some evidence of its truth, the author ironically carries the argument as to preparation for future air war to its "logical conclusion." "Statesmen," he says, "should insist on the stoppage of all above-ground building; the dispersal of all art collections; the cessation of any care for gardens, parks, or aught else on the surface of the earth, since all such things are evidently doomed to a transient existence." Further, they should concentrate on "the provision of subterranean accommodation for all the population," and "scientific research to seek out some form of fungus vegetation, capable of supporting life, which could be cultivated underground, and also to realise, if possible, Mr. H. G. Wells's idea of the Moon oxen." In brief, "if there is to be a Great War in the future, we must prepare to go back to the troglodyte life" and scrap our civilisation.

As to the "unthinkable" idea of war with America, Sir Frank Fox begins by pointing out a dangerous fallacy. We have to realise, he asserts emphatically, that "the

United States people are not British; the British stock in the race amalgam, which is the greatest white people of the world, is not even predominant in numbers." If, however, there is little community of race between British and Americans, there is community of language. "The question of the future of the Pacific narrows down to this: Will two great Powers take advantage of a common tongue to talk out frankly, honestly, their aims and purpose . . . so that they may arrive at a common understanding? . . . What is suggested (he concludes) is that the British Empire and the United States, following a policy of peace, should discuss frankly together, and should co-operate in settling the problems arising on the margin of the Pacific Ocean, with the motive of serving, not their own particular interests, but the interests of the world at large, and should begin at once with the situation in China."

While Sir Frank Fox does not neglect the position of Japan and Russia in relation to the Pacific problem, assigning a chapter to each (as well as to China), he subordinates it to the Anglo-American question. The situation is seen from a different angle, giving greater prominence to the eastern nations, in "THE PACIFIC: A FORECAST." By Lieut.-Colonel P. T. Etherton (late H.M. Consul-General in Chinese

to-day and become the 'ultimate arena of world history,' Australia will be a second United States, a favoured land filled with a vigorous and thriving population. . . . Great Britain and the United States together will have secured the permanent goodwill of an awakened China by guaranteeing its integrity during the early years of struggle, while the development of air routes will have linked East and West as closely as are Germany and Britain to-day. . . . With the coming of the Industrial Age, the war lords will disappear in both hemispheres, and the Golden Age will dawn for a Pacific Ocean. . . . We reach the conclusion that the present at its worst is better than the past, and that in the development of to-day in Asia lie the hopes of a great to-morrow, when two civilisations so long separated are at last working in common for the good of mankind."

Taking the above three books together, allowing for discrepancies of view, and carefully distinguishing between facts and theories, the reader will be able to bring an instructed mind to bear on his daily paper in regard to international and imperial affairs. One event connected

with the Dominions in the Pacific, prominent of late in the Press, and the cause of much political controversy in Australia, has been the sale of the Commonwealth Line to a great shipping syndicate, after a long period of State trading at a loss, due in part to strikes among seamen. How the Commonwealth Government first entered the ship-owning and ship-building business, in 1916, is told, briefly and incidentally, in a section of a beautifully pictured book that is not controversial but purely historical—namely, "AUSTRALIAN STEAMSHIPS PAST AND PRESENT." By Dickson Gregory. With a Foreword by Brigadier-General Sir Granville Ryrie, K.C.M.G., High Commissioner for Australia. With six Illustrations in colour and 276 in black and white, from Photographs and from Drawings by the Author (Richards Press; 30s.).

Australian inter-State shipping, we learn, has dwindled greatly since its palmy days just before the war, from various causes, including legislation and railway competition, but the economic difficulties of the present do not detract from the interest of the past. Now that everything associated with our sea story is so much in vogue, I foretell a great demand for this fascinating book, which contains a short life-history of every noteworthy vessel ever engaged in the Australian steamship service. It is a record full of romance and adventure, not free, unhappily, from the tragedy of many wrecks in the earlier days. It was on May 13, 1831, that the first steamer to arrive in Australia entered Sydney Harbour. She was a tiny paddle-boat of 256 tons, with engines of 50-h.p., and was chronicled in the *Sydney Gazette* as "the steam-packet Sophia Jane, Captain Biddulph. Passengers—Mrs. Biddulph and family."

From the colour-plate of the *Sophia Jane* to photographs of modern liners, the illustrations trace pictorially the evolution of ship-building. It was many years before steam was finally divorced from sail, and there is an endless variety of ships combining both methods of propulsion. At present, I believe, the fashion in ship-models for collecting and decorative purposes is confined to old sailing craft, but I see no reason why it should not extend to antiquated steamers carrying sail, and, if so, Mr. Gregory's book would be a mine of useful information.

While dealing with maritime matters I must mention a contribution to the naval history of the war—"THE ENTENTE UPON THE SEAS": A Historical Romance. By Commander Paul Chack, Head of the Historical Department of the French Navy. Translated from the French by Commander L. B. Denman, R.N. (Liège; Imprimerie Vaillant-Calmanne). Though unattractive in format, this little book deserves attention as a warm-hearted expression of Franco-British *camaraderie*. It is not quite my idea of a historical romance, but it describes vividly, with a touch of rhetoric, a French officer's experiences of "the sea-affair," including the destruction of the *Königsberg*. With pardonable pride, he heads Part III.—"France Saves the Suez Canal." "Our seaplanes (he writes) alone served as advance scouts in Egypt, and made it possible for the British to organise the defence in time. And, on Feb. 3, 1915, it was the guns of the *Requin* and the *D'Entrecasteaux* that held up the Turks, launched in assault upon the Suez Canal. Thus, the greatest of French engineering works, the Suez Canal, was saved by the French." Honour where honour is due!

C. E. B.



"THE RIGHT HON. LORD HEWART OF BURY, LORD CHIEF JUSTICE OF ENGLAND":
THE PORTRAIT BY J. ST. HELIER LANDER, PAINTED FOR UNIVERSITY COLLEGE,
OXFORD, AND NOW IN THE ROYAL ACADEMY.

Lord Hewart, formerly known as Sir Gordon Hewart, has been Lord Chief Justice since 1922, and during the same period has been President of the War Compensation Court. He was born at Bury, Lancashire, in 1870. After graduating at Oxford, he was called to the Bar at the Inner Temple in 1902, and took silk ten years later. He was M.P. (Coalition Liberal) for East Leicester from 1913 to 1922, and has been Solicitor-General and Attorney-General. In 1921-2 he was in the Cabinet, and was one of the British signatories of the Irish Peace Treaty. In 1926 he was President of the Classical Association.

Turkestan, and Additional Assistant Judge of H.M. Supreme Court for China) and H. Hessell Tiltman (Benn; 12s. 6d.). Here a possible clash is visualised rather as one between East and West, with Japan and the United States "as the two most likely opponents." And again: "In the future, we are likely to see in the Pacific a balance of power struck between the white nations possessing interests there, headed by Great Britain and the United States, on the one side, and the Asiatic peoples, headed by Japan, on the other." Further, an experienced traveller is quoted as foretelling "an alliance between Japan and Russia . . . within the next five years"—a view that contrasts with Sir Frank Fox's belief that "Russia may be left out of the reckoning in Pacific affairs . . . for half a century."

Colonel Etherton and his collaborator evidently take for granted Anglo-American co-operation. Summing up, they declare: "When the Pacific has fulfilled the prophecies of

A Famous Animal-Sculptor's Academy Exhibits: Haseltine's Horses.

BY COURTESY OF THE SCULPTOR, MR. HERBERT HASELTINE. PHOTOGRAPHS BY GAUTHIER, PARIS. (COPYRIGHT RESERVED.)



1. "THE SUFFOLK PUNCH STALLION, SUDBOURNE PREMIER": A GOLD-PLATED BRONZE, WITH ONYX EYES, BOUGHT FOR THE LUXEMBOURG.



2. "PERCHERONS": A GROUP OF THE MARE, MESSALINE, AND FOAL, IN BURGUNDY STONE, THE PROPERTY OF SIR WILLIAM ORPEN.



3. "THE PERCHERON STALLION, RHUM": AN ANIMAL BRED IN FRANCE AND OWNED BY MRS. ROBERT EMMET—A FIGURE IN BURGUNDY STONE.



4. "THE PERCHERON STALLION, RHUM": ANOTHER VIEW OF THE SAME FIGURE SHOWN IN THE ADJOINING ILLUSTRATION.

Mr. Herbert Haseltine, the famous animal-sculptor, is represented in the Academy by these very striking examples of his art. As our readers know from many previous reproductions in our pages, he has specialised in representing prize specimens of farm stock. Those illustrated here have won many honours at shows. (1) Sudbourne Premier, foaled in 1919, was bred by the late Lord Manton, and now belongs to Mr. Percy C. Vestey, of Easton Park, Wickham Market, Suffolk. The statue is in *cire perdue* bronze plated with gold, with lapis-lazuli ornaments

in the mane and tail, and onyx eyes, and is mounted on a granite base. A replica in stone is being finished for Mr. Marshall Field, to go with the whole collection of champion animals purchased by him for the Field Museum in Chicago. (2) Messaline was foaled in 1912 and bred in France. She is owned by Mrs. Robert Emmet, at the Greylings Stud, Moreton Morrell, Warwickshire. (3) The Percheron stallion, Rhum, is also in Mrs. Emmet's stud. He was foaled in 1917, and was bred by M. Chopin, of La Bigottiére, Bellême, Mortagne, France.



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	S	W	A	S	W	A	S	W	A		S	W	A	S	W	A	S	W	A		S	W	A	S	W	A	S	W	A						
Alvis	BB	A	BB	A	BB	A	Chrysler, 4 cyl.	A	Arc	A	Arc	A	Arc	Lea-Francis (Sports) ...	BB	A	BB	A	BB	A	Lea-Francis (other mdls.)	A	A	A	A	A	A	A	A	A					
Armstrong Siddeley, 15 h.p. (6-cyl.)	A	A	—	—	—	—	Chrysler, Imp. 80.....	BB	Arc	A	A	A	A	Chrysler (other models). A	A	A	A	A	A	A	Morris-Cowley	A	A	A	A	A	A	A	A	A					
Armstrong Siddeley (other models).....	BB	A	BB	A	BB	A	Crossley, 14 and 18/50 h.p.	—	A	A	A	A	A	Morris-Oxford, 15'9 h.p. BB	A	A	BB	A	—	—	Morris-Oxford (oth. mdls.) A	A	A	A	A	A	A	A	A						
Austin, 12 h.p.	BB	A	BB	A	A	A	Crossley (other models). BB	A	BB	A	BB	A	Riley	BB	A	BB	A	BB	A	Rolls-Royce	BB	A	BB	A	BB	A	BB	A	A						
Austin (other models)	BB	A	BB	A	BB	A	Clyno, 9 h.p.	A	A	—	—	—	Standard	—	—	—	—	BB	A	Rover	A	A	A	A	A	A	A	A	A						
Bean	A	A	A	A	A	A	Clyno (other models)	BB	A	BB	A	BB	A	Standard, 14 h.p.	—	—	—	BB	A	Essex	A	Arc	A	Arc	A	Arc	Standard (other models). A	A	A	A	A	A	A	A	A
Buick	A	Arc	A	Arc	A	Arc	Daimler	A	A	A	A	A	A	Sunbeam, 4 and 6 cyl. ...	A	A	A	A	A	A	Hillman	A	A	A	A	A	A	A	A	A					
Bentley	BB	A	BB	A	BB	A	Humber, 9/20 h.p.	A	A	A	A	A	A	Singer	A	A	A	A	A	A	Humber (other models) BB	A	BB	A	BB	A	BB	A	A						
Chevrolet	A	Arc	A	Arc	A	Arc	Jowett	A	A	A	A	A	A	Talbot, 14/45 h.p.	BB	A	BB	A	BB	A	Vauxhall, 20/60 and 14 h.p.	A	A	A	A	A	A	A	A	A					
Citroen, 12/24 h.p.	A	A	A	A	—	—	Wolseley, 4 and 6 cyl. ...	BB	A	BB	A	BB	A	Wolseley, 4 and 6 cyl. ...	BB	A	BB	A	BB	A	—	—	—	—	—	—	—	—	—						
Citroen, 11'4 h.p.	—	—	BB	A	BB	A	Jowett	A	A	A	A	A	A																						

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THE FINE ART OF COLLECTING.

XII.—CHELSEA CHINA: A VILLAGE ART THAT MADE HISTORY.

By ARTHUR HAYDEN, Author of "Bye-Paths in Collecting," "English China," "Old Furniture," etc.

THERE is something illustrious in the word Chelsea in English ceramic art. The little factory came into being about 1744 or 1745. It holds the record as being able to produce as evidence a small jug in white, modelled in relief, some four-and-a-half inches high, known as the "Goat and Bee" jug. We do not know the profession of Charles Gouyn, the first proprietor of the Chelsea factory, but we know that Nicolas Sprimont, who succeeded him in 1750, was a silversmith of Compton Street, Soho. Accordingly, it is not surprising to find that this jug, inscribed "Chelsea 1745" and having the mark of a triangle incised, is from a silver model bearing the London hall-mark for the year 1737. It would be interesting to trace Sprimont's signed work. He was enrolled as

despair of any at Derby." The "Boys" were figure subjects and not apprentices.

The various sale catalogues of Chelsea china in London afford somewhat sad reading, on account of the suggestions as to failure in health of Sprimont and an underlying plaintive note as to financial



A PAIR OF CHELSEA BIRDS, PAINTED IN RICH COLOURS IN ENAMEL: A TYPE IN VOGUE IN THE EIGHTEENTH CENTURY. (5½ IN. HIGH.)

A great number of animal and bird figures were made by Chelsea to supply a demand by fashionable folk in the middle of the eighteenth century. These examples are of the "raised-anchor" period.

Photographs on this Page by Courtesy of Mr. W. Leslie Perkins.

a maker at the Goldsmiths' Hall in 1742. A pair of silver-gilt dishes by him, in date 1743, are in the royal collection at Buckingham Palace.

Both the first two proprietors of Chelsea are held by some authorities to have been French, though there is a strong suggestion that they were Flemish. Their earlier technique was noteworthy for the glassy nature of its body. That Gouyn was a person of some pushfulness may be inferred from the fact that, in spite of "moons," or discs, visible in the body when held up to transfused light in early pieces, the products were many and varied. When Sprimont took over he found the Chelsea factory a going concern. Indeed, he found that the late proprietor was supplying an emporium in London. Hence, in 1750, we find Sprimont advertising: "The Quality and Gentry may be assured that I am not concerned, in any shape whatsoever, with the Goods expos'd to sale in St. James's Street, called the Chelsea China Warehouse."

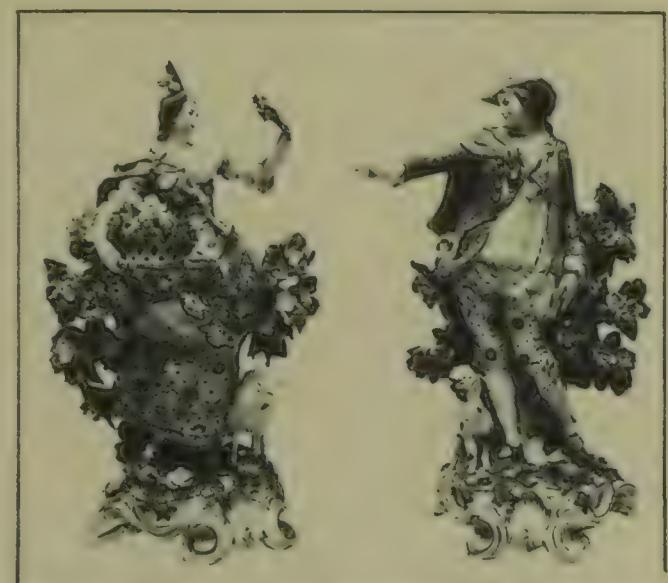
The subsequent history of this factory—only another twenty years—is bound up with Nicolas Sprimont. He undoubtedly left his mark on the technique of the productions, and upon their artistic quality. Shortly after his advent a change took place in the body. That he conducted protracted experiments is proved by the results, which show under examination almost the exact dates when new formulae were introduced. Pieces for domestic use in white were succeeded by figures of birds and other animals in colour and by ambitious figure groups, and later by vases having a splendid series of single-colour grounds embellished by fine gilding or having panels with landscape and figure subjects. These ground colours include "mazareen blue," *gros bleu*, crimson, pea-green, turquoise-blue, and claret colour. It is claimed that the Sèvres manufactory was not always first in the field, and the claret colour is one that is held to have been invented by Chelsea and adopted both by Sèvres and Meissen. Chelsea, with her soft ground and the beautiful melting quality of her glaze, can hold her own with the *pâte tendre* of Sèvres.

James Giles"—so runs the promissory note.

It has always been a noteworthy occurrence that when the secrets of an invention in pottery are supposedly guarded, quite unexpectedly other potters come on the scene like a crowd of buzzards. It has been asserted that the Chelsea factory at first stood on the skill of foreign workmen, and owed its first impulses to them. This is suggested by a similarity to the Chantilly technique. It is known that in 1747 Aaron Simpson and six other potters from Staffordshire came to work at the Chelsea factory. Apparently they shortly returned to Burslem. At a later date Josiah Wedgwood had decorations done at Chelsea under the direct supervision of his partner, Bentley, in connection with the encaustic painted ware in the Etruscan manner.

Probably they sought ceramic painters in London. But it is interesting that they selected Chelsea for their operations.

That potters were always willing to adopt new fashions is shown by Wedgwood's letter to Bentley: "If there is such a thing as getting one sober figure-maker to bring up some Boys, I should like to ingage in that branch. Suppose you inquire at Bow, I



A PAIR OF TYPICAL CHELSEA FIGURES: A SHEPHERD AND SHEPHERDESS RICHLY PAINTED IN ENAMEL COLOURS.

(13½ IN. HIGH).

These figures exhibit typical Chelsea modelling, with elaboration of detail and range of colour. They are marked with a gold anchor and with an impressed R.

embarrassments. As early as 1754 was the first of a series of sales at auction, "By order of the Proprietors of the Chelsea Porcelain Manufactory"; which catalogue includes all sorts of toys, snuff-boxes, and trinkets for watches, described as "curiously painted in enamel." "There's an immense amount of fine things," writes Josiah Wedgwood.

The last sale of porcelain was in 1763 by auction, and then in 1764 came the sale of the plant and fixtures of the factory. Apparently no satisfactory offer was forthcoming, for at a final sale in 1769 the works, plant, moulds, etc., passed into the hands of William Duesbury of the Derby factory. In 1770 Christie's conducted a really "last sale" of porcelain by Sprimont of Chelsea lasting four days. Between 1770 and 1784 Duesbury ran the two factories, and the period is known as the Chelsea-Derby or Derby-Chelsea period. The traditions of Chelsea became submerged. In 1784 Duesbury of Derby pulled down the buildings at Chelsea, and the factory was no more. In 1776 the Bow factory had been similarly absorbed by Derby.

It is the late Leon Solon, himself a practical potter, who says that "no English porcelain factory has ever given signs of a fecundity equal to that displayed by the Chelsea works between 1750 and 1764." Horace Walpole, writing in 1763, notes that he had seen "a set of Chelsea porcelain about to be presented by the King to the Duke of Mecklenburg which cost £1,200." It was mazarine blue with gold decoration.

No Chelsea lover could do other than pause for a moment to think of the famous Dudley vases. Seven claret-coloured vases were made as a *garniture de cheminée* with exquisitely painted panels of mythological and pastoral subjects originally made for George III. for presentation to Lady Liverpool. Their subsequent history is illuminating. They were sold at Christie's in July 1920 for 6200 guineas. Their line of descent is from the Dudley Collection to Lord Tweedmouth privately, passing from Lord Burton to Lord Astor, and later to Lord Bearsted.

One is in accord with a traveller, M. Roquet, who came to England in 1755 and observed that "On trouve aux environs de Londres trois ou quatre manufactures de porcelaine; celle de Chelsea est la plus considérable; un riche particulier en soutient la dépense."



WITH GROUND-COLOUR OF GROS-BLEU POSSIBLY INVENTED BY CHELSEA, AND COMPARABLE TO THE PÂTE TENDRE OF SÈVRES: A PAIR OF CHELSEA VASES. (16½ IN. HIGH.)

These vases are elaborately decorated in gold with a design of exotic birds, and are marked with a gold anchor.

Fashions & Fancies

THE PAINTERS HAVE BANISHED THE SPORTS GIRL FROM THIS YEAR'S ACADEMY, AND OLD-FASHIONED FEMININE "ROBES DE STYLE" WITH TAFFETA FRILLS AND LACE FLOUNCES HAVE RETURNED EN MASSE.



Two delightful Ascot frocks from Swan and Edgar's, Piccadilly, W. One is in flower-printed ninon, hemmed with lace, and the other in white lace over silk.

The Painter Swings the Pendulum.

After last year's Private View at the Academy, I wrote that "there are numberless portraits of beautiful women, but few striking clothes. Women (or is it the artists?) prefer being painted as they are in everyday life." This year, however, the jumpers, tweeds, and Eton crops are gone, and are replaced by beautifully dressed sitters *en grande tenue*. Not only this, but practically all of the younger generation are wearing very long taffeta frocks, panniered and almost crinolined—a complete swing of the pendulum. The three daughters of Mrs. Malcolm Chase, for instance, wear such dresses in blue, white, and pink taffeta; and Sir William Llewellyn has painted his wife in a real *robe de style* of pink taffeta, with the tight pointed corsage embroidered with roses, and the very long skirt edged with ivory lace. The Hon. Cecilia Keppel wears also an "old-fashioned" frock in mauve taffeta, with demure lace furbelows falling from the elbows.

Wonderful Jewels and Colours.

Magnificent pearls are worn by the Queen in her portrait by Arthur Nowell. Her Majesty is wearing a blue dress with touches of silver lace, and the pearls encircle her neck closely three times and then fall in several long loops, each with a large pearl pendant in the centre. Another marvellously painted pearl necklace stands out very decoratively against the slim black velvet dress which Princess Mary chose for her sitting to Mr. Richard Jack. Sir Frank Dicksee has contributed a very fine portrait of Mrs. William Harrison, the wife of the chairman of Illustrated Newspapers Ltd. and *Illustrated London News* and *Sketch*, Ltd., who is wearing a simple, charming frock, faintly patterned with roses, the colourings being emphasised by a wide-brimmed black straw hat, lined with the same shade of pink. Another striking portrait by the same artist is that of Mrs. Frank S. Pershouse, who is wearing a lovely dress of ivory satin with scarf and draperies of fine lace. The delicate lights and shades show up wonderfully against the soft background of a mink coat, draped over the chair. A study in rich warm colourings is "Venetia," by W. Rankin. The lights of her red-gold hair are cleverly caught by the dress of brocaded velvet in dark red, glinting with gold.



Smart Rainproofs for the Races.

rainproof is essential. Unhappily the sun does not always shine on the fashionable race meetings, and a really smart rainproof is essential. The Zaramacs are specially created for this purpose, and look like ordinary fashionable wraps, although they are absolutely waterproof. A typical model is the one pictured on the right, which is of white crêpe-de-Chine faced with green and completed with a green scarf collar. Another smart Zaramac is in silver-grey panelled with narrow black stripes of varying lengths; and a third, in scarlet crêpe-de-Chine, is made with the fashionable flat tiers. For country point-to-point meetings, the Zambrene coats in tweed are ideal. They are well cut and are also proofed. These coats and mackintoshes are obtainable at all the leading stores, but, should any difficulty be experienced, application should be made to the manufacturers at 3b, Cannon Street, W.

Lace and Chiffon Frocks.

The engagement-list of the smart woman is well filled for the next few months, and there are endless opportunities for wearing such charming frocks as the two sketched here. The sleeveless dress is of printed ninon on black, hemmed with lace, and the other is expressed entirely in fine white lace. They cost 8½ guineas and 6 guineas respectively at Swan and Edgar's, Piccadilly, W. Other pretty frocks in floral ninon and lace can be secured from 5 guineas, and at the same price is a graceful dress of printed crêpe-de-Chine with draperies falling down one side from the shoulder to below the hem. A catalogue of new modes for the season will be sent gratis and post free on request.



BODA

In preparation for a wet day, this smart wrap for the races is a "Zaramac" mackintosh, carried out in white crêpe-de-Chine, trimmed with light green.

Furnishing and Decoration.

So many weddings are dated to take place during the next few months that house furnishing is a topic of universal interest. In whatever part of the world you may be, you will find "The Home Beautiful," published by Williamson and Cole's, of Clapham, a valuable book of reference. Everyone knows how famous is this firm in connection with all matters relating to furnishing and decoration. Their choice of beautiful curtains and cretonnes is infinite. The latest vogue



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THE WORLD OF MUSIC.

WAGNER AND GLUCK

THE performance of "Das Rheingold" on the opening night of the Covent Garden season was not a conspicuously good one. The orchestra's playing was decidedly rough at times, and one or

"Armide," which was revived on the second night of the season for the first time for about seventeen years. The post-war generation of opera-goers knows nothing of Gluck, and musical criticism has been so concerned with Wagner and the Wagnerians that this remarkable musician, who was as exclusively an opera composer as Wagner himself, has been undeservedly neglected. Gluck stands midway between Handel and Mozart, but in his day he was, like so many other great musicians, an "advanced" composer and a reformer. To-day, when we hear so exquisite a work as "Armide," we can hardly conceive that its author could ever have been considered a revolutionary. "Armide" is not actually the last opera Gluck composed, but it is one of the latest. The libretto bears a certain resemblance to that of "Tannhäuser" and to the story of the Russian ballet and symphonic poem, "Thamar." Armide falls in love with a Crusader, Rinaldo. She is an enchant-

ress, as well as an Eastern queen, and when, at last, Rinaldo deserts her for his duty, she turns her realm into a desert.

This does not sound a very promising subject, but Gluck has fitted it with the purest and most dignified music. Nothing could be less Eastern or exotic than his score, but yet his spacious recitatives are so sincerely dramatic, and his arias so right and touching in their simple accentuation, that one

feels the situations genuine, and one is moved accordingly. Also, Gluck is far more of an exquisitely accomplished musician than most people think, and his scoring of the "flower maidens" scene is delightful in its delicacy and expressiveness. He has been criticised for a lack of sensuousness in his music for these situations in "Armide," and the critics who find this fault in him are obviously comparing him with the Wagner of "Tannhäuser" and "Parsifal." But to my mind this is utterly erroneous. The great virtue of Gluck's treatment of these scenes is that his music is always absolutely pure and lyrical. It is

[Continued overleaf.]



A "LOURDES" FOR THE CURE OF RHEUMATISM BY "RADIIUM MUD": PISTANY (FORMERLY POSTYEN), AN OLD BUT LITTLE-KNOWN SPA NOW IN CZECHOSLOVAKIA—THE THERMIA PALACE AND IRMA BATHS, BUILT OVER THE SPRINGS.

two of the new singers, the Erda and the Fricka, for example, were not all that could be wished. On the other hand, the new Wotan, Wilhelm Rode, was excellent. He sang with great ease and precision in a much more musical and less declamatory style than the majority of Wotans, and he also acted with considerable dignity and distinction. We may therefore look forward to the rest of the cycle in the expectation of a good deal of pleasure as far as Wotan is concerned.

I shall have more to say of the "Ring" later; in the meantime I wish everybody who can to take the opportunity of hearing Gluck's beautiful opera



HOW PATIENTS TRAVEL FROM THEIR HOTELS TO THE CURATIVE BATHS AT PISTANY: CHINTZ-LINED SEDAN-CHAIRS DRAWN BY MEN AND WOMEN IN PICTURESQUE CZECHOSLOVAKIAN ATTIRE.

"That highly recommended but little-known Spa, Pistany (writes a correspondent), by grace of the Peace Treaty now in Czechoslovakia, was once old Postyén in the Slovakia of Upper Hungary. The records of its radium mud go back to the eleventh century, but a not too vigorous advertising has kept the old town a delight. All roads lead to Pistany, if you have rheumatism. Ostend or Calais to Vienna, then only four hours to the spa; but the easiest route is via Harwich, Berlin, and Bohumin' (Oderberg). If staying at the Thermia Hotel, you stroll to the Bureau in nightie and dressing-gown; if at the Sanatorium, you go, similarly attired, by motor; if at any of the other hotels or pensions, in a gay chintz-lined sedan-chair, drawn by a man or a woman." After describing the remarkable effects of the treatment, the writer concludes: "You wonder if this isn't a place like Lourdes—only here miracles are worked with mud."

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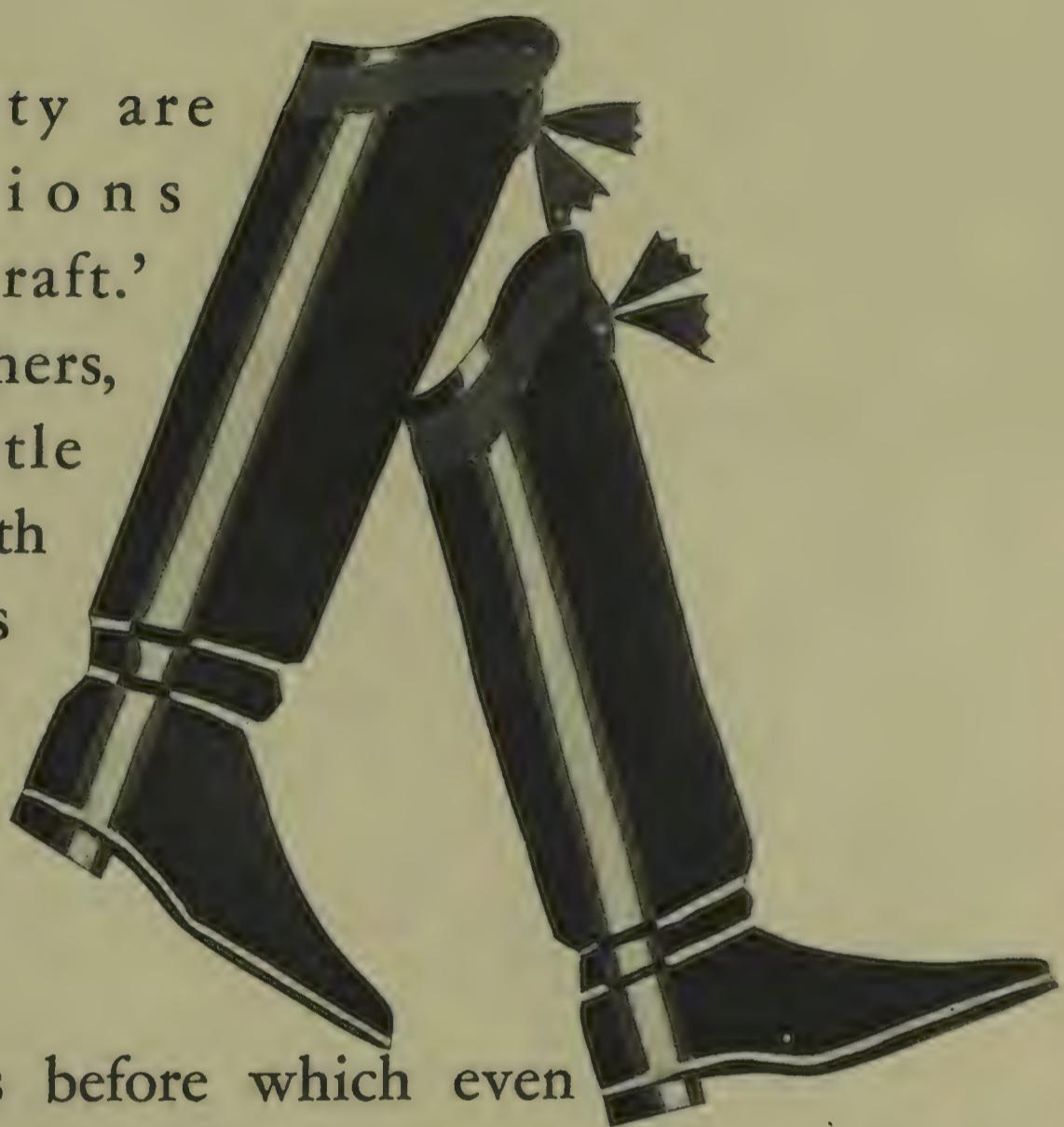
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(Continued)
that dewy freshness and simplicity which is so ravishing to my ears after this long debauch with the unrestrained licentiousness of Wagner's music. And what these critics call a defect in Gluck seems to me to be an extraordinary merit.

I cannot help feeling that presently there will commence a strong reaction against Wagner's music. As I sat listening to "Die Walküre" on the third night of the season, I found myself more and more convinced that there was a great deal of truth in the original unfavourable criticisms of Hanslick and others. So many of the melodies of the "Ring" are, if we listen to them coldly, unmoved by the dramatic spell which Wagner puts upon us, rather cheap and vulgar. And Wagner, in spite of his apparent diversity—due to his extraordinary histrionic virtuosity—has really only two strong cards to play, namely, the thrill of sex and the thrill of battle. It is always war and the excitement of war with him, and either it is the war of the sexes or a mere fight or threat of a fight. Consider "Rheingold." In the first scene we have disputes between Wotan and the giants, in the second Alberich beating Mime, and then Wotan and Loge seizing Alberich and stealing all his possessions. The third act ends with a quarrel between the giants, in which Fafner kills Fasolt.

"Die Walküre" opens with a quarrel between Hunding and Siegmund. The second act begins with a quarrel between Wotan and Fricka, continues with a fight between Hunding and Siegmund, and ends with Hunding killing Siegmund and Wotan killing Hunding. In "Siegfried" we have more killing and quarrelling, and finally, in "Die Götterdämmerung," an end is achieved only by the killing of Siegfried, the immolation of Brunnhilde, and the destruction of Valhalla and the gods. There never was such an orgy of slaughter outside an Elizabethan tragedy.

Now, what marks Shakespeare apart from all the other Elizabethan dramatists, talented as they were, was his superior humanity. He is less childish, less primitive than they, and therefore he can find less interest in this incessant raping, quarrelling, and killing, which so exclusively occupies them. I fear, however, that we cannot say the same thing about Wagner, who revels continually in this sort of thing throughout his biggest work. And is not "Tristan und Isolde" with its death-love, or love-death, motive, another example of the same primitiveness

of nature? The essence of love, to the more highly developed minds of humanity, has always lain in its creativeness. Love that is not creative, love that is mutually destructive, is not love as men desire it. All through the ages the best minds have held before men's eyes this creative ideal of love as that to which the race instinctively struggles. And Wagner, with his apotheosis of the self-destructive type of love, the mere animal devouring passion which leads only, and can end only, in the death of the lovers, has spent his powers in the expression of conditions from which all men hope to escape.

And that is why I find Gluck so superior. Although in externals his theme is much the same as Wagner's in "Tannhäuser," what a wealth of difference there is in the feelings expressed! In Gluck we have all the simplicity and purity of true harmonious passion. There are here no devouring cancer-emotions, but a happy blend of integrating feelings giving a unity and a continuation to life.

This generation has been to a great extent debauched by sensations. Our nerves have been over-excited and over-stimulated, and we respond too readily to the hectic clamour and feverish hysteria of such histrionic and superficially emotional natures as Wagner's. When we attain to a greater degree of calmness and self-control, when we have disciplined our natures and regulated the degree of stimulation and excitement to which we will allow ourselves to be subjected, I think we shall find that a great change has taken place in our tastes.

I certainly shall be astonished if the cultured musical public of fifty years hence will find these Wagnerian operas still tolerable. They will appear to the public of that day as extraordinary monstrosities and mere curiosities—much as we regard to-day those extinct types of early Victorian melodrama, such as "Maria Marten," and the like. As curiosities and monstrosities, perhaps, some of Wagner's operas will be occasionally revived, but I am quite serious when I say that Gluck and Mozart and Handel will outlive Wagner, and I hope to live to see my prophecy fulfilled.

In the meantime, for those of us who can still enjoy Wagner in the simple-minded manner of our fathers, we can rejoice in the fact that to-day we are getting the best performances of the "Ring" and of Wagner's operas generally that will ever be given. Never again, I should think, will Wagner be performed

with the same degree of cordial understanding and sympathy. Take, for example, the Sieglinde of Lotte Lehmann. Hers is as fine a portrayal of the rôle as one can ever hope to see. The Wotan of Wilhelm Rode is excellent, as also is the Fricka of Maria Olczewska. All the minor rôles are well played, and Bruno Walter conducts with the understanding and assurance which can only come from years of constant practice. So now, indubitably, is the time for us and for our children to hear the "Ring."

W. J. TURNER.

Under the portrait (given in our last issue) of Mr. William Walcot, the distinguished artist whose "Impressions of Egypt" were recently on view at the Fine Art Society's Galleries, we omitted to mention that it was from a photograph by Miss Eva Barrett, of Rome.

This year's issue of the *Royal Academy Illustrated* (published by Walter Judd, Ltd., 47, Gresham Street, E.C.2., at 2s. 6d.) contains some two hundred reproductions of the best exhibits—both sculptures and pictures—in this year's show. It is well produced by the half-tone process, and, although the reproductions are not in colours, they give an excellent rendering of the actual works.

It is interesting to note that, under the direction of the architect, Mr. F. Edward Jones, F.R.I.B.A., the whole of the decorating and furnishing of the new Madame Tussaud's Théâtre, together with all the colour schemes, carpets, draperies, canopies, embroideries, upholstery, furniture, etc., of the exhibition halls, the royal, ecclesiastical, and, Napoleonic tableaux, and also the décoration of the tea-room, have been carried out by Hampton and Sons, Pall Mall East, S.W.1. In the Exhibition Hall the walls are draped with taffeta of a soft shade of Vandyke brown. This affords a delightful background for the many handsomely uniformed and richly costumed figures. In the Hall of Kings is a reproduction of the royal throne and dais, the chairs being exact copies of those used by their Majesties the King and Queen at State functions. The decorative scheme of the cinema theatre is on classic lines modernised and adapted to present-day requirements. The walls are of French "stuc" surmounted by a richly coffered ceiling, decorated with gilt bronze, in shades of apricot and pink.



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THE WORLD OF THE KINEMA.

(Continued from Page 840.)

"Laughter-loving, careless Naples"—it is thus described in an introductory caption, sunny Naples as it lives in the minds of all travellers. Yet he gives us, almost without exception, a shadowy, mist-enshrouded city of dim distances and cottonwood curves, with nocturnes surely inspired by Limehouse in November rather than by the starry skies of Naples. Here, then, is impressionism based neither on the demands of the story nor on the chosen *locale*, and consequently conveying nothing. That persistent evil of the film-world, a policy of out-Heroding Herod, is liable to follow-up the artistic vision of one producer with an exaggerated imitation of it by another. It is to be hoped the facile enthusiasm for anything looking as if one ought to admire it will not cause our filmmakers to forget that, after all, "the play's the thing."

HAROLD LLOYD.

Seeing the Harold Lloyd of to-day, an actor who, amidst all the welter of funny "business," the absurd inventions of his "gag-men," and the thrills of seemingly dangerous predicaments, can yet present a clear-cut, sympathetic characterisation, one remembers with some astonishment the impression created by his earlier comedies. His popularity seemed then to arise chiefly—I venture to say solely—from his prowess as an acrobat. He was the "stunt-actor," first and foremost. Yet gradually his personality, the real

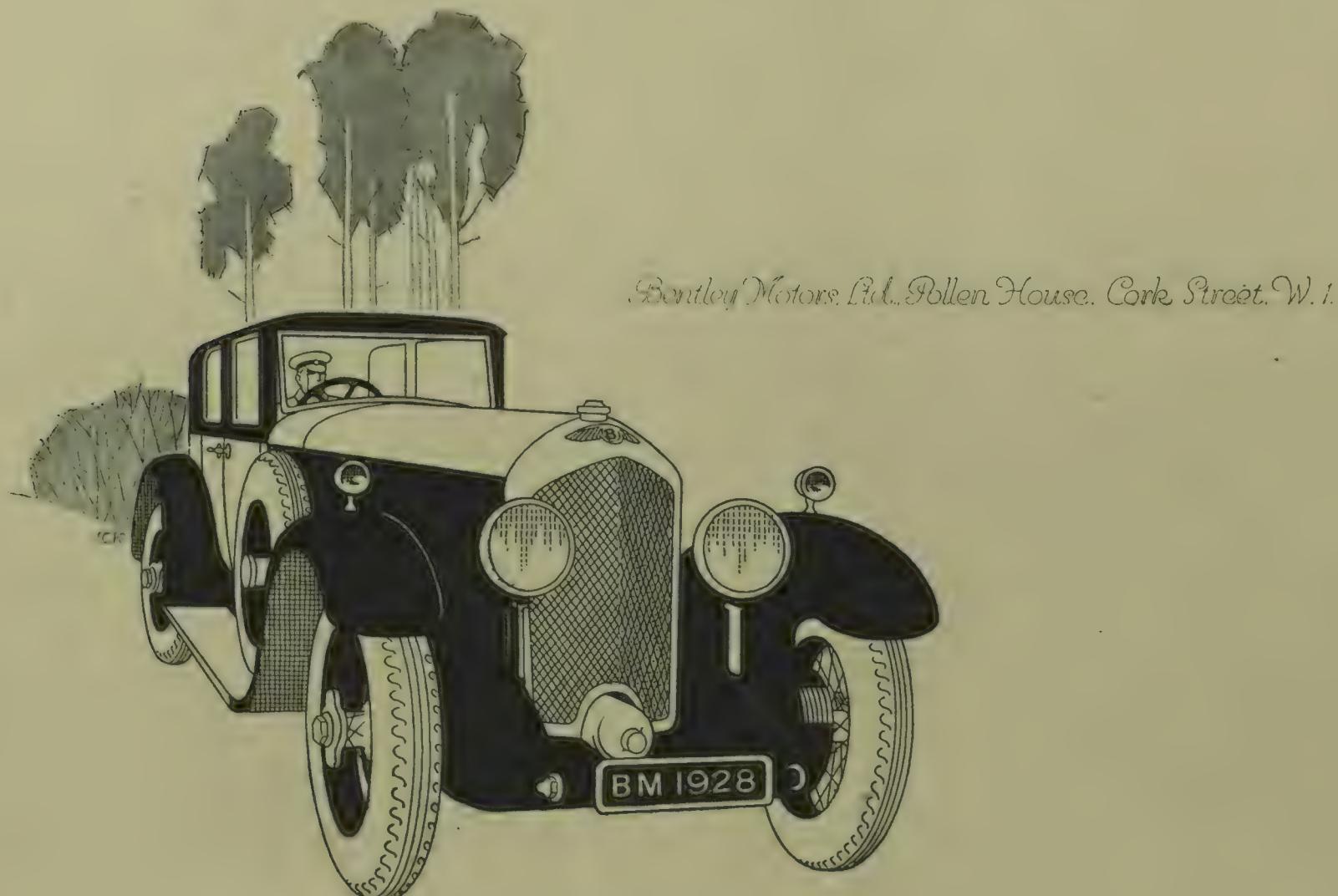
Lloyd behind the never-abandoned spectacles, emerged, until one began to realise that here was a born comedian, gifted with a serenity and a charming smile that endeared him to his public. With his

rising fame, his material improved, and his work gained in finish. Though he has lost a little of the shy awkwardness he brought with him to the screen, he has fortunately retained that sense of youthfulness, of tremendous adventures rising out of everyday happenings, and of spontaneity to which young and old respond. For we are all, or nearly all, Peter Pans at heart. And, being Peter Pans, we rejoice that in New York City an old one-horse tramcar may be the centre of fierce warfare, carried on (as it is in "Speedy") between a gang of toughs and a company of the most gallant oldsters you could wish to meet. Such were the battles of our childhood, just such incongruous arms were ours as the flat-irons and the rolling-pins of Speedy's brigade. And his escapades on Coney Island seem like an echo of those doings of our young days, so momentous at the time, at country fairs and travelling circuses. Even the mysterious signal whereby Speedy rallies his old henchmen around him—"It smells of rain"—a signal spreading like wildfire down the alleys and back streets, awakens an answering chord in our imagination. Harold Lloyd understands the secret of drawing us into his joys and troubles. We laugh with him, not at him; and in the peals of laughter that greet his exploits you may detect the excited treble of youth as well as the appreciative chuckle of the grown-up. That is why "Speedy" is packing the Plaza, and looks like doing so for several weeks to come.

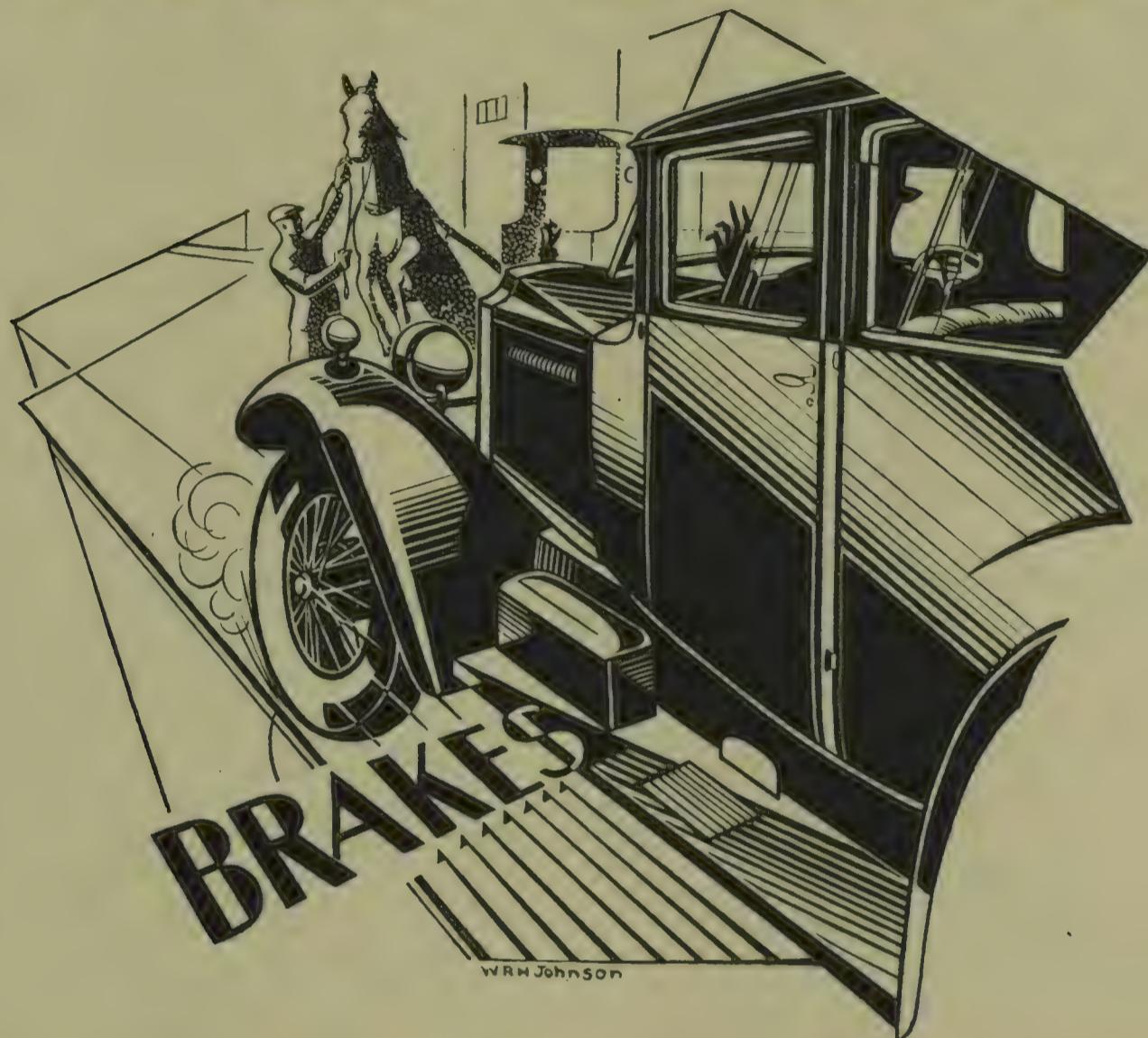


BOSTON "STUMP" IN A FINE LANDSCAPE AT THE ROYAL ACADEMY: "IN LINCOLNSHIRE,"
BY BERTRAM PRIESTMAN, R.A.

"Boston Stump" is the popular name given to the tower of St. Botolph's Church at Boston, in Lincolnshire, a famous landmark to the surrounding country. There is a scheme for restoring it at a cost of £30,000. Sir Charles Nicholson, consulting architect for Lincoln and other cathedrals, recently reported that the "Stump" had developed cracks on two sides. He also stated that roof timbers of the nave had been eaten away by beetles, and that the vaulting, which was unsafe, should be replaced by a flat oak ceiling, as originally intended.—[Copyright Reserved for the Owner by "Royal Academy Illustrated."]



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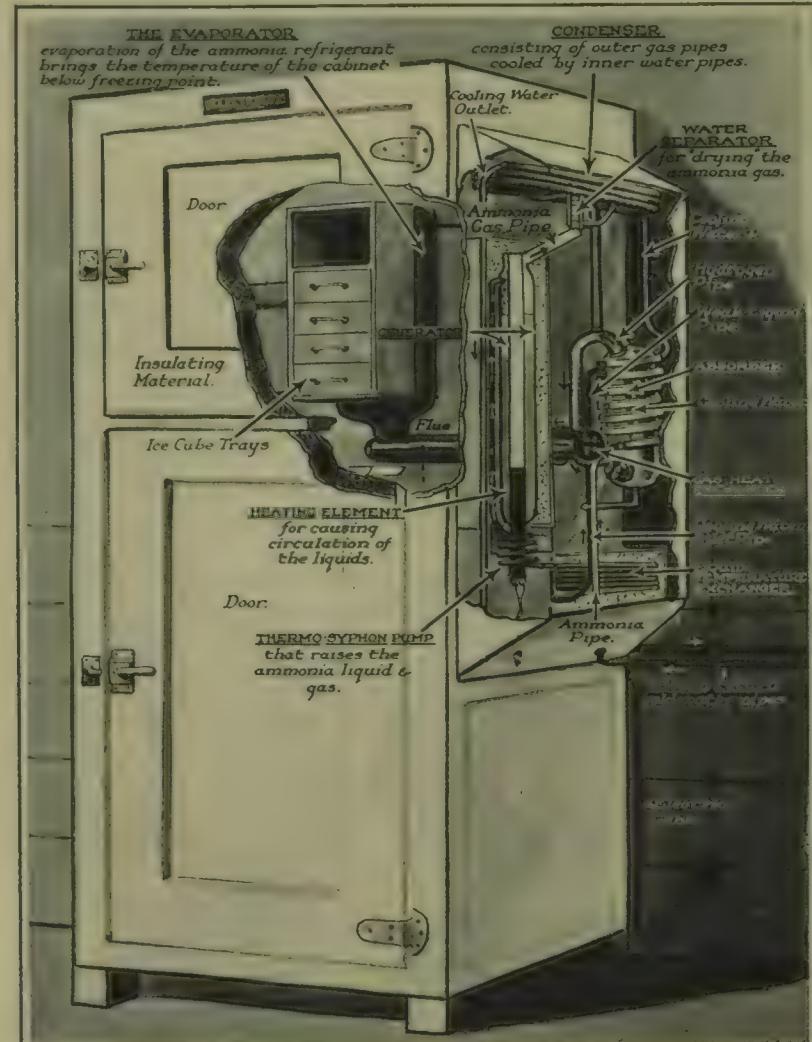
ELECTRICITY IN DAILY LIFE.

By PROTONIUS.

XIII.—ELECTRICAL REFRIGERATION IN THE HOME.

CENTURIES ago men discovered a simple method of preserving food. They stored it in cool, dry cellars, so deep underground that they never ceased to be cool even during the hottest and most prolonged of heat waves. It takes a long time for the heat of the sun to penetrate more than a few inches of soil, especially in our temperate climate. To-day the cellar still provides a simple solution of the difficulty for many classes of foodstuffs. But modern methods of building in cities do not provide cellar accommodation on the spacious lines of tradition, and the use of underground storage has the serious inconvenience that every article has to be carried downstairs for storage, and upstairs for use. Moreover, a dry, well-ventilated cellar is none too easy to secure; and for these and other reasons the demand now is for a convenient means of keeping food fresh in the kitchen itself.

The earliest domestic refrigerators were simply ice-boxes. Ice, either plain or with salt, extracted heat from the adjacent food, and in doing so melted away. But, while the food was constantly kept cool, it was also liable to be made damp from the melting ice, and there are obvious objections to the use of an appliance which has to be continually replenished



ELECTRICITY IN THE LARDER: MECHANISM OF THE "ELECTROLUX" REFRIGERATOR (EASILY CONTROLLED BY A SWITCH) THAT KEEPS FOOD AT A TEMPERATURE BELOW FREEZING POINT.

Unlike most refrigerators, the "Electrolux" produces cold without the use of any mechanical moving parts. The apparatus consists of a series of pipes, welded together and hermetically sealed, containing distilled water, ammonia, and an inert gas, such as hydrogen. The heating element sets up circulation in the generator, and a flow of ammonia gas passes through the condenser to the absorber. The interior of the evaporator has fins, and mixes the ammonia gas with hydrogen. The evaporation of the ammonia refrigerant results in a great lowering of its temperature, which, in turn, cools the walls of the evaporator and brings the interior temperature below freezing point (below 45 degrees F.). The whole apparatus is controlled by the simple movement of a switch.

Drawn by G. H. Davis, from Material supplied by Messrs. Electrolux, Ltd., Regent Street.

with an expensive commodity. The modern solution is to produce cold by chemical means. The process is based on the fact that every solid when melting, and every liquid when passing into vapour or boiling, absorbs heat. A drop of ether placed upon the hand gives a sensation of coldness because it evaporates quickly and extracts heat from the skin.

COOLING BY HEATING.

The "working part" of a domestic refrigerator is a liquid, such as ammonia, which evaporates rapidly at a low temperature. In doing so it draws heat from its surroundings. An action of this kind taking place in an evaporator placed in a box containing food cools the food and also the sides of the box. In other words, it provides a refrigerator.

In order to make the cooling process continuous, the working liquid must be recovered after it has evaporated. Until recently the only feasible way which had been discovered for doing this was by means of a pump which compressed the vapour into a liquid and forced it back to the original starting point. Recently, however, another method was discovered, in which the application of heat—electric or otherwise—takes the place of the pump.

AN AUTOMATIC CYCLE.

The apparatus consists of a closed system of pipes containing ammonia, water, and hydrogen. When heat is applied to the mixture of water and ammonia, the ammonia bubbles off, and then, after being condensed by the

(Continued overleaf)

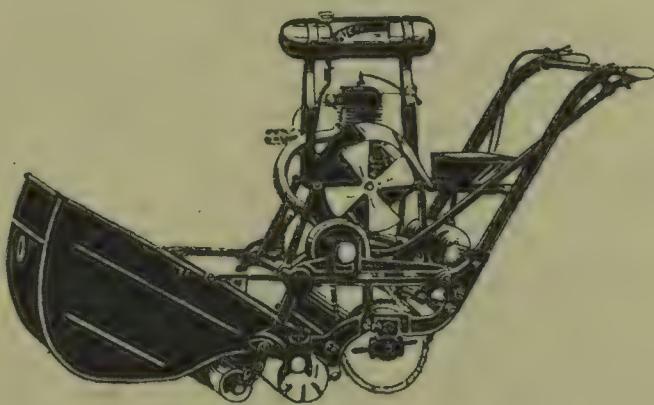
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SIXTY YEARS OF ENO'S "FRUIT SALT"! TRADE MARK

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872

Continued. running water, flows to an "evaporator," where, as it passes over a series of discs and vaporises, it produces cold intense enough to freeze water. The ammonia vapour then flows to an "absorber," where it meets the water left after the ammonia has been boiled away in the first stage of the process. The water absorbs the ammonia, and is carried back, by the action of the heater, to the starting point, and the cycle begins again.

In this very condensed description no mention has been made of the hydrogen. Its purpose is simply to balance the pressure (according to the law quoted above) so that the circulation may be kept going, much as in a hot-water system, by the application of a little heat, and also so that the ammonia may evaporate at a very low pressure and thus produce intense cold. The apparatus is started simply by moving a switch which automatically turns on the water and electricity. Once set going, it proceeds without any attention whatsoever. The temperature inside the refrigerator is adjusted by turning a single knob.

CHEAPNESS OF REFRIGERATION.

As current for heating purposes is supplied at very low rates, the cost of running an electrical refrigerator in the home is a very modest item. The most important cost is the first cost, and against this has to be put in the first instance the saving of waste in perishable food. With the new regulations about preservatives, the amount of waste is liable to rise to formidable dimensions unless the food can be kept below the danger line of temperature. But there is more in the case than the mere reduction of waste. Food which is kept fresh in the correct way is much more nourishing and appetising than when kept "on ice" or at a temperature which encourages bacterial changes.

Salads, fish, cold meat, and other dishes gain immensely in gastronomic as well as hygienic value when kept in the cool, crisp, dry air of the up-to-date electric refrigerator. So definite is this advantage that one may safely prophesy that an equipment for this purpose will in time be regarded as a domestic necessity. It would have become so long ago if our generally temperate climate had not induced us to be rather casual about the provision of artificial cold. Nevertheless, we could not have got on, without obvious danger to health, if preservatives (which

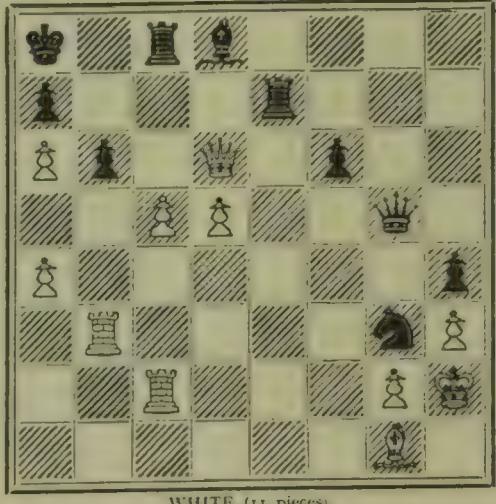
present a less obvious danger) had not been used. The disappearance of preservatives, therefore, means the appearance of the electric refrigerator.

CHESS.

CONDUCTED BY ERNEST IRVING.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

GAME-PROBLEM NO. II.
BLACK (9 pieces).



WHITE (11 pieces).

In Forsyth Notation: krrb4; p3r3; Pp1Q1p2; 2Pp2qr; P6p; 1R4ktP; 2R3PK; 6B1.

White, quite a good player, has just played 1. PB5, and, having analysed in White's favour the defences 1. — KtB3ch and 1. — KtK5, remarks that Black is compelled to play 1. — PKt4 (which he did). White continued, 2. PXP! to which Black replied, 2. — KtK5.

White's continuation, which we invite our readers to find, sacrificed the Q and produced Black's resignation after three more moves. The final position is extraordinary, Black, who vainly tried to escape by offering his Q, having that piece and both Rooks *en prise*, and all White's three pieces (R and two pawns) concerned in the threatened mate being likewise open to capture!

We think, with deference, that Black had a better move at his disposal than 1. — PKt4, probably not sufficient to avoid defeat, but good enough to evade the "fireworks"; and in marking solutions, we shall allot 25 per cent. to this defence, and 75 per cent. to the winning continuation as actually played. The solution and names of the players will appear in the *I.L.N.* of June 9.

ANSWERS TO CORRESPONDENTS.

RUDOLF L'HERMET (Schoenebeck), T C EVANS (Clapham), and A A HUME (Torquay) are thanked for problems; and CHARLES WILLING (Philadelphia) for interesting cuttings.

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P J WOOD (Wakefield).—Thank you for the information regarding chess in Wakefield, which I am forwarding to the enquirer. SENEK (Darwen), A EDMESTON (Llandudno), L W CAFFERATA (Newark), and many other correspondents are thanked for their congratulations upon the institution of a weekly "Chess Corner" in the *I.L.N.*

M HEATH (London).—No, the shortest game we ever saw was lost by Mr. Victor Rush, who was then playing in Derby. He was conceding odds of P and move, and when his opponent opened with 1. PK4, absent-mindedly played PK4 in reply! His opponent looked surprised, and after one glance at the board, Mr. Rush resigned, the whole affair lasting perhaps five seconds.

A COLOMB (Paris).—You are wrong; the British champion in that year was Mr. G. H. Bellingham, of Dudley.

C. K. THOMAS (Ithaca, New York).—The pawn in No. 4024 is necessary to prevent a "cock" (or second solution) by 1RK8. In a position of this kind, exploiting pin-mates, a capturing key, especially as it gives the King a flight-square and leaves the capturing piece *en prise* to two hostile pieces, is quite admissible and legitimate.

"SAFARI : A SAGA OF THE AFRICAN BLUE." (Con. from p. 844.)

instance. It is but the merest chance if such animals stray within the range of a water-hole blind. They must be stalked afoot by the camera-man. . . . The elephant presents a special set of problems to the camera-hunter. Generally speaking, the elephant sleeps through the day and eats in the cool of the evening. We spent weary weeks following various small herds before we could catch them under light conditions which would permit the making of satisfactory pictures. . . . A great deal of the elephant work was done in forest, where pictorial problems are always the most difficult. The winds tend to blow from everywhere, boxing the compass every few hours, and carrying the scent of the hunter to all nervous animals. Further, the light is constantly changing with every change of position and directly under the trees there is very little light at all. Any trees or grass absorb a great deal of light; and one has to give about twice as much exposure in timber as on the open plains because there is no reflection from the dark trunks and leaves."

In a word, Mr. Martin Johnson and his wife had to counter conditions that would have baffled any less skilled not only in the finding of their unwilling sitters, but in obtaining suitable "poses." Tenacity and tact, to say nothing of unfailing courage, brought them success, how notable and well-earned a victory can be gauged from their enthralling "Safari," which is frank and modest; neither ignoring the peril in the path nor making a bogey of it.

"Teneo te, Africa"—"I take possession of thee, O Africa"—said Cæsar (or was it Scipio?) when he stumbled and fell at Adrumetum and kissed the soil to mark his gracious acceptance of it! The Johnsons can echo the words: at Christmas, each presented the other with a ticket back to the Continent once called dark; and it is written in this "Saga of the African Blue": "Our object from now on through the rest of our lives is to make a true pictorial history of the different kinds of African wild animals." That is an exhilarating promise.—E. H. G.

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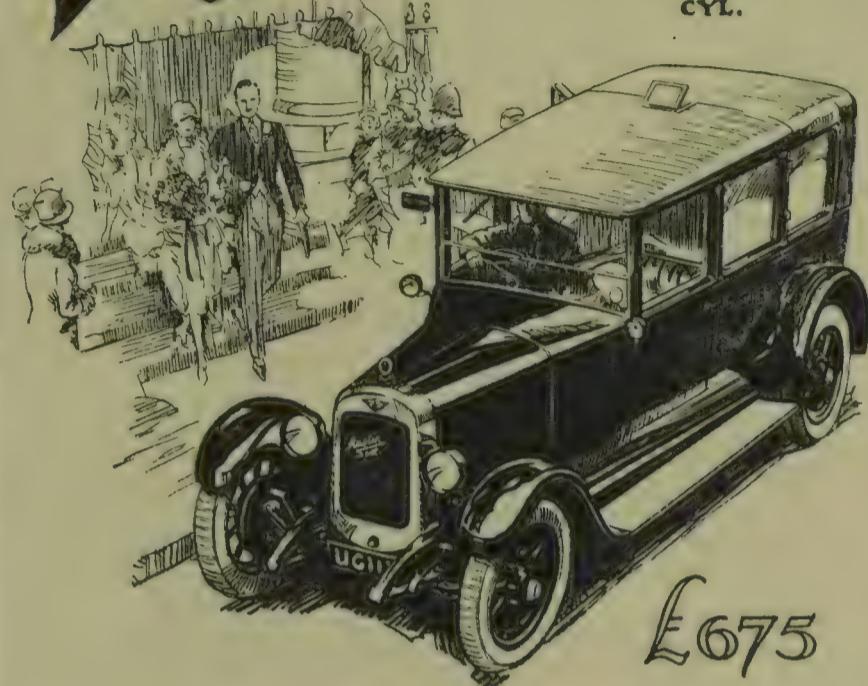


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THE CHRONICLE OF THE CAR.

THE FOUR-AND-A-HALF-LITRE BENTLEY.

A SHORT time ago the Society of Motor Manufacturers and Traders urged the motor industry, or at all events advised them, to standardise the plan of gear-changes. With most people, I entirely agree with this recommendation, although I cannot see very much hope of the Society's suggestion being adopted. It is an eminently sensible proposition, but as there is no power to enforce it, I have an idea we shall still go on having to put up with three- and four-speed gear-changes of different sorts. In any case, admirable as the Society's intentions are, I think standardisation should go a good deal further in motor-building than in gear-changes.

In numbers of ways cars which ought to be perfectly similar differ from each other quite unnecessarily. In such simple things as nuts, for example—the nuts which hold those things in place with which the owner-driver is very often busied—think of the array of spanners which the properly equipped car is bound to have, whether they are supplied with it or not. Generally speaking, we have been relieved of the intolerable burden of different kinds of threads for these nuts under which we suffered for some years not so very long ago; but there is a vast deal of room for improvement in reducing the numbers of different sizes of nuts required in the average chassis. Here and there studs may have to be of a certain size, for



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Here is a car so silent, smooth and resourceful that the need for paying more than Senior price for superlative quality no longer exists. Here is all the power you will ever need—as much speed as you will ever use—acceleration that challenges the Senior's most brilliant contemporaries.

Here, too, is beauty of line, refinement and style to satisfy the most exacting standards. You will never fully appreciate the high degree of quality to be obtained at moderate cost until you examine and drive this magnificent six. We invite you to do so to-day.

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obvious reasons; but, if you make a list of the different sorts of nut-heads you have to deal with in your own car, you will agree with me that with very little reorganisation we could reduce the number of spanners we have to use by at the very least fifty per cent.

Tyre sizes, of course, have for many years been a peculiarly sharp thorn in our flesh. Owing to an extremely healthy wave of competition within the last few months, it is now comparatively easy to fit any given wheel with the right size of tyre, of different makes (provided the car is not too old), but there are still ample opportunities for the wanderer off the main roads to get properly stuck up for want of a proper fit.

The 4½-Litre I took out the 4½-litre Bentley. the other day on one of my trial runs with a good deal of interest. I have had fairly wide experience of the famous 3-litre type ever since it was put on the market, and I must admit at once that when I heard that the company had produced this new 4½-litre four-cylinder I was puzzled to guess the reason why. The 3-litre Bentley has made an enviable reputation for itself as a fast and durable car of a sporting type, and the six-cylinder Big Bentley has recently been added to the list for those who want Bentley individualities with greater comfort. I could not see exactly where the 4½-litre came in.

I now see exactly where it comes in, and I think the company has been very wise to introduce this new model. Briefly, it gives you a rather better performance than the 3-litre, attained with considerably less effort both on the part of the engine and of the driver. It is a big engine, and, according to the very latest standards, a not particularly refined one. It is full of tremendous energy and life, and is what I suppose the Americans would call "a he-man's car." For those reasons I prophesy for it considerable popularity; but it is as far removed from the six-cylinder Big Bentley as is its predecessor the 3-litre.

A Lazy Man's I feel inclined to Car. say of it that it is a lazy man's car, or, if you like, the car of a man who really appreciates liveliness and high performance, but would rather have it exhibited to him than pull it out for himself, as it were. I will give you just one instance of what I mean. On one of my test routes I take cars from the railway bridge near the cross

(Continued overleaf)



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ALVIS

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Continued.
roads between Epsom Downs and Banstead Stations up on to the top of Burgh Heath. Very few properly geared four-speed cars will do this on top speed, and I ask even fewer of them to do it. A low-geared,

Bentley is of the latter type, having a spectacular performance; but it is very high-gearred, top-speed being $3\frac{1}{2}$ to 1. Yet it took at least four-fifths of this very long and trying rise on top speed as fast

as it was safe to let it go. I did actually change to third near the top, but that was for traffic reasons, and not because the engine was tired of it.

That is one of the reasons why I think the $4\frac{1}{2}$ -litre Bentley is an advance on the 3-litre. You have great acceleration, very high speed, combined with real docility, and, for those who like it, the ability to take hills on top which would really be taken far better on third. Many such people exist, and that is why I put this Bentley through this particular test.

Some Details of the Engine.

In practically every detail of design this new model resembles the 3-litre. It is a bigger car, but it is much the same sort of car. The bore and stroke of the four-cylinder engine are 100 by 140; there are two magnetos, two carburetters, and two exhaust as well as two inlet valves to each cylinder. The two magnetos mean the

provision of two separate sets of sparking-plugs set in the side of the combustion chambers; but,

although the centre of the chamber is supposed to be the ideal place, I must confess that I like the idea of having a spare ignition equipment to get me home in case of trouble.

The springing is very good, although at certain speeds and over certain kinds of roads the riding in the back of the car is inclined to be bumpy. It is never easy to design any suspension which will keep a car glued to the road at over sixty miles an hour, and well over sixty is the easy cruising speed of the $4\frac{1}{2}$ -litre Bentley. Steering and brakes are of a high order, and, generally speaking, the car is first-class throughout. It is not, perhaps, everybody's car, but it is certainly the car of a man who likes driving something responsive which needs sympathetic handling. You can never be bored driving the $4\frac{1}{2}$ -litre Bentley. The price of the chassis is £1050, and the Weymann saloon, which is the one I tried, costs £1495.

JOHN PRIOLEAU.



THE NEW WILLYS KNIGHT OBSERVATION CAR: HOW THE THREE OCCUPANTS OF THE REAR COMPARTMENT OBTAIN AN UNRESTRICTED VIEW WHEN THE SEATS ARE REVERSED.

We illustrate here an interesting type of body, fitted to a Willys Knight chassis by Morris Observation Cars, Ltd., and shipped to New York for special exhibition. It is perfectly conventional in appearance, except that curved glass windows are fitted to the rear corners and across an extra door at the back. The vision of rear passengers

is usually restricted by occupants of the front seat. This difficulty is overcome in a unique manner by hinging and sliding mechanism; the whole rear seat can be moved forward, enabling the seat-back to be reversed, when the rear compartment becomes an observation saloon. With the seats in this position, a collapsible table, attached to the rear door, can be let down and used for picnic or reading purposes. By a sliding partition the driving compartment can be cut off from the remainder of the car. A pair of occasional (folding) seats are available when the rear seat is in the normal position, the car thus becoming a seven-seater. A skylight over the rear compartment affords a view of mountain scenery, and has a blind for use when required. Baggage is stowed out of sight of passengers.

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RADIO NOTES.

MANY radio and gramophone enthusiasts who are keen upon the subject of electrical reproduction of their gramophone records will be interested to know that it is now possible to purchase an Amplion Cone loud-speaker combined with a two-valve amplifier in the same cabinet. With the addition of a "Vivavox" or other type of "pick-up" (which replaces the gramophone sound-box, for electrical reproduction) and with the necessary batteries connected to the back of the loud-speaker cabinet, records may be played and heard with a purity of tone and with big volume most pleasant to listen to.

For the benefit of those who already possess an Amplion cabinet loud-speaker, and especially for gramophone enthusiasts who may wish to try out this new method of sound-reproduction, Graham Amplion, Ltd., have issued a book giving constructional details and a full-sized blue-print, which enable the two-valve amplifier to be assembled in an hour or two. The component parts consist of two valves and their bases, two low-frequency transformers, a fixed condenser, a grid-leak, and an ebonite terminal strip, all of which are wired together without soldering, and screwed down on a board measuring only twelve by five inches.

The writer has tested an amplifier built from the simple instructions and blue-print issued by Amplion, and found that the reproduction of gramophone records was equal to that previously given by a three-valve resistance-capacity amplifier.

The Postmaster-General has sanctioned the erection of the first of the new high-power twin-wave stations contemplated by the British Broadcasting Corporation in its Regional Scheme. The new station will be in the north of London. Work will begin shortly, and it is anticipated that the station will be open for service within twelve to fifteen months' time.

Permission has been obtained from the Home Secretary for the B.B.C. to broadcast the service at the Cenotaph, Whitehall, on Nov. 11. The service of the British Legion at the Cenotaph will be broadcast on May 27 (Whit Sunday), and arrangements for the installation of apparatus are being made on

exactly similar lines for both events. There will be no visual evidence that broadcasting is taking place, as a subterranean system of cables will be installed to connect the various points. All that might be seen by persons attending the ceremony will be one microphone in a lectern on the north side of the Cenotaph. The work of laying the cables from a point behind the main path on the east side of Whitehall is now being carried on.

The Prince of Wales will broadcast from London, Daventry (5XX), and Newcastle on May 16, when he opens the new Royal Tweed Bridge. The Prince's speech will be relayed from Berwick-on-Tweed. Queen Victoria opened the Border Bridge at Berwick in 1850. Several old local residents who were alive at that time have been specially invited to the ceremony on May 16.

Dame Ethel Smyth celebrates her seventieth birthday this year, and May 20 has been chosen for special broadcasts in honour of Britain's foremost woman composer. Listeners to 2LO and 5XX will hear Dame Smyth's overture to "The Wreckers," "The March of the Women" and "Mass in D," with Elsie Suddaby, Margaret Balfour, Parry Jones, and Herbert Heyner as soloists. The Wireless Symphony Orchestra will be conducted by Dame Smyth.

Under the title of "Foundations of Poetry" the B.B.C. has issued an anthology of poems to be broadcast on Sunday afternoons up to next July, the pieces chosen ranging from Chaucer and Spenser to Tennyson, Browning and Swinburne. Among the representatives of literature and the arts who have consented to broadcast the readings are J. C. Squire, Edith Evans, Fay Compton, and Jean Forbes-Robertson. These poetry readings are a counterpart of the "Foundations of Music" series which has occupied a place in the broadcast programmes for many months past.

The opera oratorio "Oedipus Rex," after Sophocles, is to be broadcast from 5GB to-night, May 12. Jean Cocteau's text, translated into Latin by J. Danielson, will be issued, and the singers will include Walter Widdop (as Oedipus), Astra Desmond (Jocasta), Roy Henderson, and Hardy Williamson. The speaker will be R. E. Jeffrey, the B.B.C.'s dramatic producer. The music is by Igor Stravinsky, who will conduct the

performance. The opera "Manon Lescaut"—Puccini's version—will be broadcast from 5GB on May 14, and from London, 5XX, and other stations on May 16.

The B.B.C. announces that it is proposed to give, at the symphony concerts of the newly constituted National Orchestra of Wales, every classical and modern work worth performing; but the programmes will be so arranged that regular patrons may have as much variety as possible. Thus, in one week, a classical symphony concert will be given; in the next a modern symphony; in the following week a standard symphony concert; and then a special concert to include either a new symphony or a collection of new works. During the season every well-known concerto for piano, violin, and cello will be performed, as well as double concertos, the Bach Brandenburg Concerti, and the Handel Concerto Grossso. Lovers of classical music and of modern music will hear all their favourite works, and popular symphony concerts will be given for music-lovers of every shade of opinion.

THE PLAYHOUSES.

"SHOW BOAT." AT DRURY LANE.

THERE is vastly more in the newest Drury Lane success than ordinary musical comedy or the average spectacular bid. "Show Boat" is easily the most interesting production Sir Alfred Butt has offered London playgoers. One might have liked pictorial effects of river or fair a little less obvious, a little more distinguished by design; and no doubt Miss Edna Ferber's story—tracing as it does the fortunes of a company of players attached to a Mississippi house-boat theatre which forty years ago used to give one-night shows at riverside towns—is the last sort of story that one would associate with the medium of song and dance. For there are extremely poignant moments in this tale—the discovery that a leading lady is a half-caste; the desertion of the heroine and her child by her gambler husband; the picture of a once popular "star" turned drunkard. And yet it is music—a song about the "Old Man River," beautifully rendered by Mr. Paul Robeson's bass voice—which is the haunting thing in the show; its refrain serves as

[Continued overleaf.]



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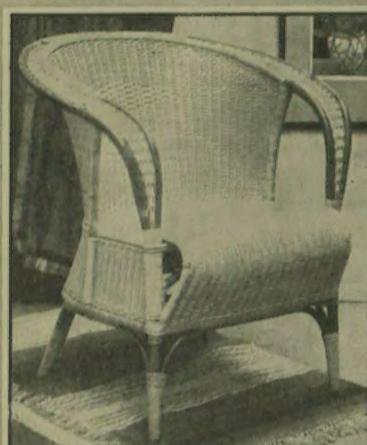
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Continued. *leit-motif* of the piece. Mr. Jerome Kern's score, indeed, is tuneful throughout, and, of course, Miss Edith Day makes much of her vocal opportunities. It will be gathered that no little scope for acting is permitted to her and the other principals. Both she and Miss Marie Burke score in their scenes of pathos, while Mr. Cedric Hardwicke is great fun as the old theatre proprietor. The dresses, since the action extends over forty years, provide a sort of review of costumes, and the company, with its special negro chorus and its dozen negro dancing girls reinforcing the large white chorus and an unusually big cast, is on something like a stupendous scale. Somewhat overpowering perhaps, possibly a little too garish and lavish in its spectacle, this entertainment is nevertheless well out of the common and can be warmly recommended.

"SO THIS IS LOVE!" AT THE WINTER GARDEN.

In "So This is Love!" we have an English musical comedy as breathless in its pace as anything America has sent us, and a great deal more amusing than most American efforts. The authors are Stanley Lupino and Arthur Rigby, and their story tells how a rich young man, unable to persuade his secretary, Pamela, to marry him because he is rich, arranges with an electrically energetic American, Hap J. Hazzard, and his stockbroker that they shall announce that he has lost his money and Pamela has gained a fortune in the share market. But this mixture of sentiment and finance is not worrying, and only comes into notice when the principals are tired of singing or (which they do as a rule vastly better) of dancing. Mr. Laddie Cliff is cast for the American hustler, and makes him more violently energetic than the maddest "live wire"

of American caricature; there is no need to add that his dancing is first-rate. Mr. Lupino, besides being part-author, is the main source of fun in the play, and to watch him acting as a farcical stockbroker and to hear him sing about his "shyness" and satirise crook plays, is to realise that in him we have one of the most engaging of all our mirth-makers; while his back-falls and other acrobatic exploits are at times almost frightening. There is a good deal that is acrobatic in the dancing; but Mr. Cyril Ritchard is brilliantly skilful at the game, as is Miss Reita Nugent, with her cart-wheel evolutions. Miss Madge Elliott can also dance delightfully, and she and Miss Sylvia Leslie have songs to sing. But it is the dance-turns that are the feature of the show, and one of the outstanding turns is that of the Tiller Girls. The music of Mr. Hal Brody serves well enough.



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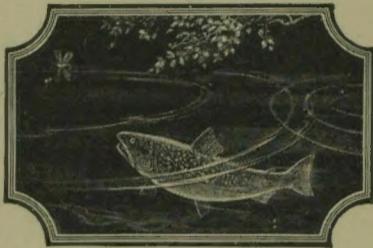
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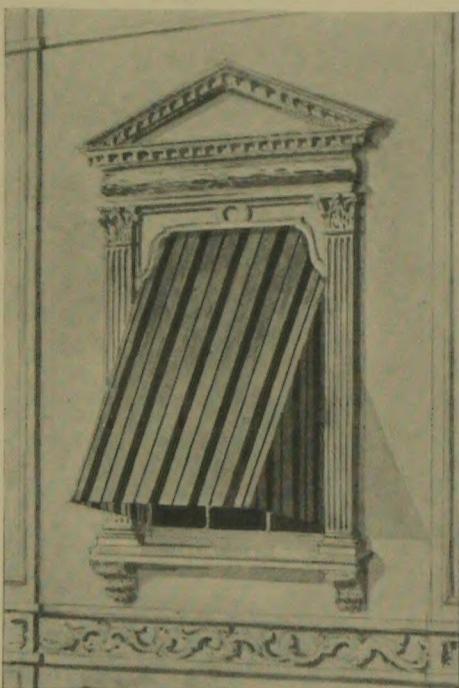
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